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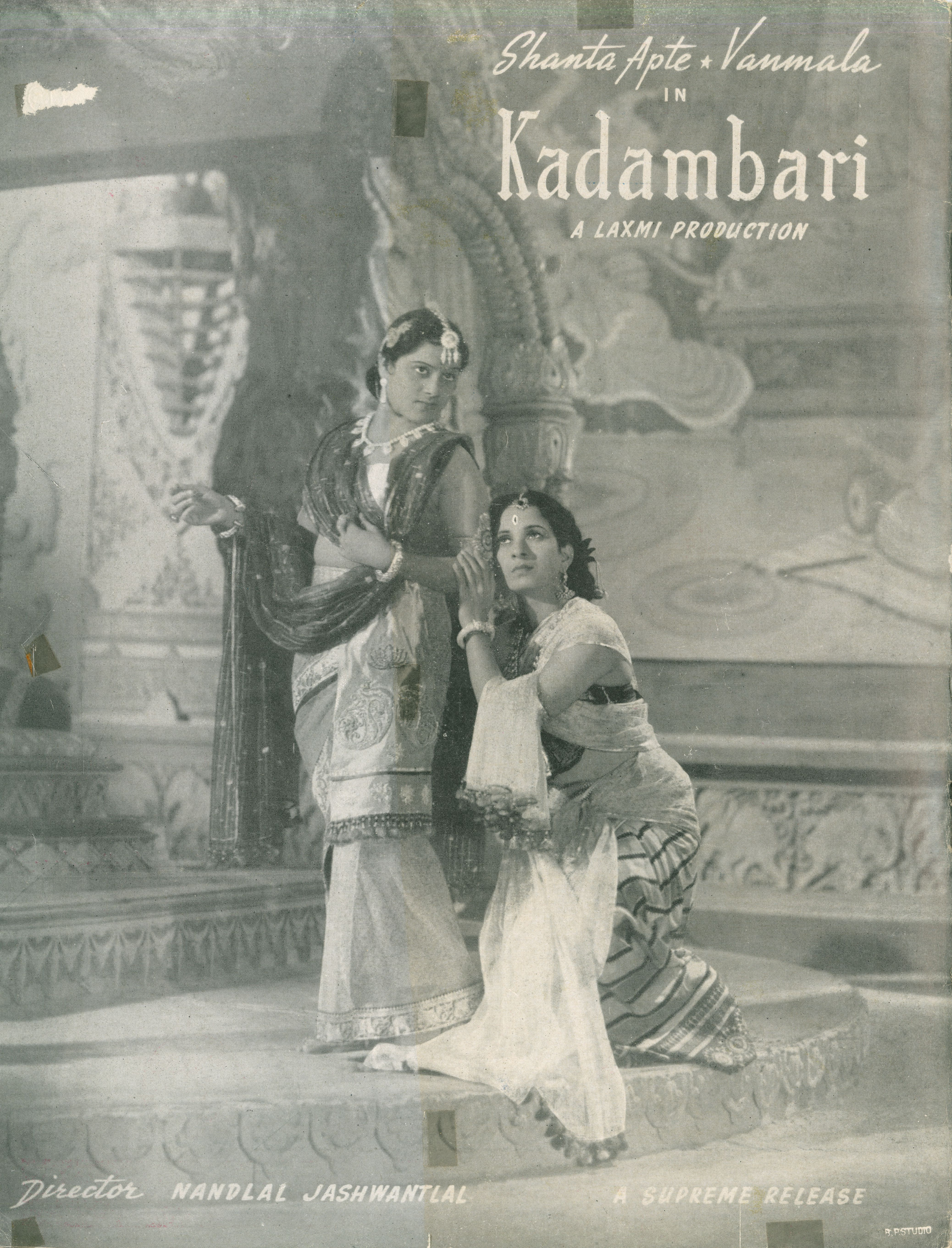
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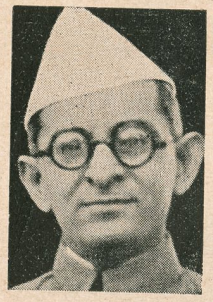

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Strangling A National Industry

Since the war broke out quite a good number of secretaries of the Government of India have been fiddling with the Indian film industry, primarily with the intention of harnessing the power of the films for the purposes of war propaganda.

To keep up all obvious appearances of democracy, because this war is being fought for winning a democratic freedom for all the peoples of the world, the different I.C.S. secretaries have presented numerous pleas for reorganizing the Indian film industry and tried in different ways to justify their different attempts at interference with a commercial industry at different times. All the bunglings, however, have resulted in strangling the industry and bringing it to a dead stop.

It all began three years back with the introduction of the Film Advisory Board and with the organization of the Army Film Production Units. These two departments of the government, with their doubtful objects, managed to absorb a lot of raw film supplies arriving in the country, supplies which should have legitimately gone to the Indian film industry for commercial production. In their usual high-handed manner, characteristic of a bureaucratic rule, the government officers launched their campaign against the Indian film industry by freezing its supplies of raw film and by taking the stocks over for themselves for their production departments.

While the Army Film Production Units are reported to have done some useful work by producing short films on the training of recruits and other army training, the Film Advisory Board under different producers like Alexander Shaw, Shantaram and Ezra Mir merely succeeded in wasting a lot of raw film and incidentally a lot of public funds. The Film Advisory Board has been a monumental failure not only of glorious expectations in the field of war propaganda, but also in its organization by the different I.C.S. officers who lent to it their touch of red-tape efficiency from time to time.

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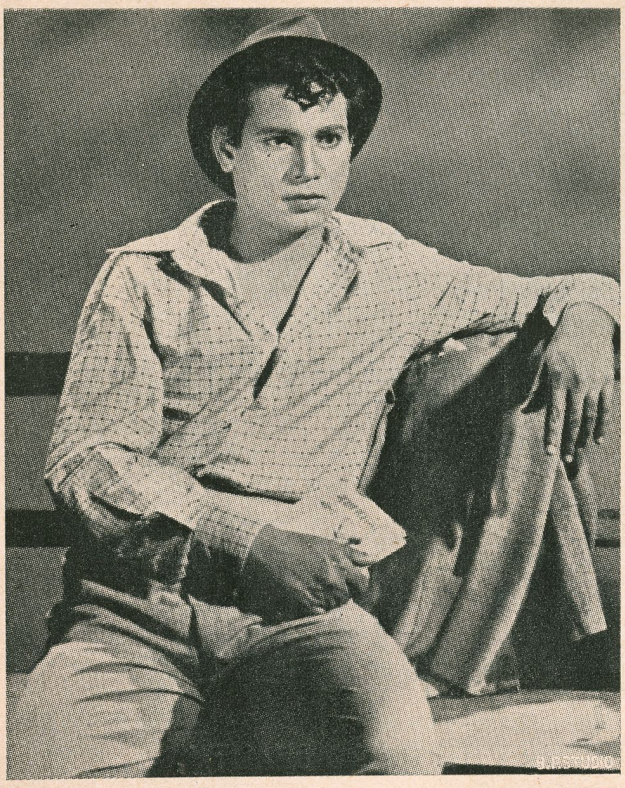

Jairaj is reported to have given a good performance in "Naya Tarana", produced by Navyug Chitrapat.

The affairs of the Film Advisory Board had become such an intolerable scandal that the government had to wind up the show under the previous name and start another under the name of the Information Films of India. The Information Films of India is merely another name of the old muddle known as the Film Advisory Board. Officers in charge of the Information Films of India are doing the very same things they have been doing at the Film Advisory Board and the Information Films of India has also been producing the same type of films about street manners, blankets and vegetables, which subjects do not at all help us to win the war. Incidentally, the Information Films of India is spending four times more money than the Film Advisory Board did in its first year. No one is really interested in the propaganda production of the different government departments as the films turned out by these departments have neither purpose nor entertainment in them.

These different production activities of the government have reacted rather sadly on the commercial stability of the regular Indian film industry as these wasting departments have swallowed a lot of raw films which could have been utilized by the Indian film industry with good purpose. Naturally therefore there is a shortage of raw film in the country.

Some months back, a few more I.C.S. secretaries again met together and decided to reorganize the Indian film industry more firmly so as to make it yield a crop of propaganda pictures for war purposes. This was a clever move on the part of the government to take advantage of the desperate position created by the acute shortage of raw films in the country. These government officials gave all-round promises of securing for the film industry sufficient raw stocks if only the Indian producers promised to produce propaganda pictures to support the country's war effort. Having no alternative the producers willingly agreed believing that the government would be able to take active steps in securing as much raw stocks as possible for the industry. Keeping their side of the bargain, the Indian producers agreed to produce 25 full length pictures with war motif and 50 war propaganda shorts during the first year and even sent a number of story-scripts to the Department of Information and Broadcasting for approval. But the Government of India has let down the entire film industry by not securing for it any raw stocks as was promised by the different secretaries from time to time. The nett result of all this bungle and false promises is that the industry is today at a stand-still because of the shortage of raw film in the country.

When asked, the different official secretaries give different explanations for this sad state of affairs. They use slogans like 'Lend And Lease', 'Priority In Shipping' and talk of 'Transport Facilities' and other imposing terms, but somehow they fail to convince because all these explanations have not brought any raw film into the country. Ships are expected every day from week to week and even if these ships do arrive the

Radha Rani sprinkles romance in "Sawaal", a social story of Gitanjali Pictures.

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- OF SCINTILLATING SONGS &
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Story:
DALSUKH PANCHOLI

Dialogues:
SYED IMTIAZALI TAJ

Music:
GHULAM HAIDER

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raw stocks which they carry are pounced upon and taken away by the different production units of the government.

A pet excuse that is given so often is about availability of the shipping space. We wonder how shipping space could be available regularly for the American pictures which are brought into the country, while no space can be found for the raw stocks which are vitally necessary to keep the Indian film industry living. While Indian film producers are going through very crucial times the distributors of foreign pictures in the country seem to be having a very jolly time seeing that all the distributors are able to release a new picture almost every week. If shipping space can be found for importing these American pictures into the country is it too much to expect of the Government of India to find some more shipping space for the raw film supplies of the Indian film industry?

Add to this state of affairs the latest scandal of licensing the producers and imagine what has happened to the commercial stability of our Indian film industry. It seems that the government is helping the American producers indirectly to establish their products in the Indian market, either by strangling the Indian film industry or by crippling it to such an extent as to make it unable to offer effective competition to the foreign films. It was a well known fact before the war that the Indian films had pushed out the foreign pictures and had practically monopolized the field of entertainment in the country. The war and its consequent shortage of supplies seem to have given the American producers an opportunity of coming into their own and the way the government is handling the affairs of the Indian film industry, it seems, that the entire spoils of the war-time trade will be taken away by the foreign film industry.

The slow methods of the Department of Industries and Civil Supplies have succeeded in closing down the workshop of the Indian film industry for full two months. As yet Indian producers do not know where and how they stand with regard to their future production programmes. Producers have been rushing to New Delhi to seek information but most of them seem to have returned with the painful memories of the blank expressions which the different I.C.S. secretaries gave to them. Recent enquiries made at New Delhi reveal no urgency on the part of the government to meet the legitimate demands of the Indian film industry and things seem to be moving slowly without anybody worrying as to what is happening to the Indian film industry. Blinded and confused by the red tape, the different secretaries of the Government of India seem to have lost their vision about the future stability of our film industry.

Another amusing episode which illustrates the short-sighted hurry of the government officials is the Defence Rule which makes it compulsory for every exhibitor to show 2,000 feet of newsreels and war propaganda shorts with every programme in the country from the 15th September 1943. This Defence Rule, as is usual with the Government of India, was broadcast and imposed on the industry without the Government having investigated fully the possibilities of the supplies of such newsreels or war propaganda shorts. In fact, as things have actually turned out, the Information Films of India, Government's junk-house of film propaganda, has not enough films to go round the whole country from the 15th of September and the Defence Rule has therefore to be relaxed by giving confidential instructions to the district officers to withhold prosecutions in case of defaulting exhibitors. What sense was there in issuing a Defence Rule making the exhibition of newsreels and propaganda shorts compulsory when there were not enough supplies of such films in the country?

This type of bungling has been going on under the apparent excuse of reorganizing the Indian film industry and unless the Government of India stop these strangling methods pretty quickly, the Indian film industry will soon become a glorious memory of the past.

As we do not expect anything better from the departmental secretaries in New Delhi, we appeal to the Hon'ble Sir Azizul Huq and to the Hon'ble Sir Sultan Ahmed to personally discuss these vital problems of the Indian film industry over a lunch and do something to save it from being prematurely killed.

Salma looks rather wistful in "Papi" produced by Batra Productions of Lahore.

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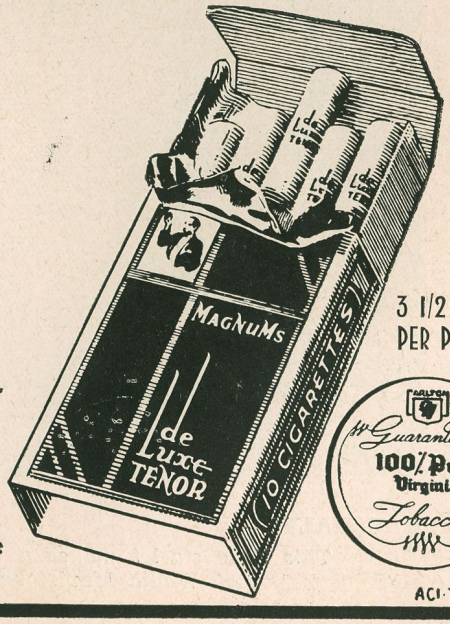

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

AN OVERDUE JUSTICE!

In the July issue of "filmindia" we had observed that as popular music always contributed largely to the commercial success of a film in our music-mad country, the music directors and the song composers should be allowed to share in the royalties obtained from the sale of gramophone records to provide them with an incentive to give better music in our pictures, we understand that the directors of Filmistan Ltd. have adopted our suggestion and allowed a special royalty of 3% on gramophone record sales to their lyric-writer Pradeep in respect of all the songs written by him.

Lyric-writer Pradeep thus gets an unique encouragement from his employers who naturally hope that Pradeep would do better in future than ever before. This encouragement, however, should have been primarily given to the Music-director Ramchandra Pal. If the principle of dividing the supplementary income from the gramophone record royalties is accepted by the producers, the first preference of sharing the spoils should have been given to the music-director whose good work would be primarily responsible for making the music of a picture popular. In comparison with the tunes of the songs, the words assume a secondary importance. It is a good tune that first becomes popular and then attracts popular attention to the words written by the lyric-writer.

So, if the lyric-writer is given a 3% royalty for his work, the music-director ought to get a little more in comparison.

We hope, the directors of Filmistan Ltd. will soon adjust this anomaly by doing justice to the talents of their music-director and in doing so set an example to the other producers who are still appropriating all the profits to themselves, be they from the film or from the sales of their song hits.

FOR HEAVEN'S SAKE!

The exact language of our Hindustani talkies seems to have become a real headache to our producers. While Hindustani has been described as the language of India and is supposed to be composed of simple non-Sanskritized Hindi words and easy non-Persianized Urdu words, it is really difficult to discover the line of demarcation where Hindi ends and Urdu begins.

In this no-man's region of uncertainty many film writers arrogate to themselves the widest license and our pictures often sound either more Urdu or more Hindi according to the provincial leanings of the writers. Pictures coming from New Theatres, however, have always provided the golden mean between the two extremes. But very few producers in the country sincerely try to emulate the example of New Theatres. with the result that our screen presents from day to day several bastard combinations of the Hindi-Urdu clash of words.

The most ludicrous results in these experiments are scored by the Urdu writers of the Punjab, whose scholastic knowledge of Hindi is nil but who brag a lot about their small stock of guess-words picked up from Hindi speaking friends.

These guess-words are pasted at intervals to punctuate their Urdu writings and the dialogues of a picture are immediately called Hindustani. Satisfied with his work, the average Punjabi Urdu writer brags,

One can't believe Monica having deformed fingers as this photo of "Harjai" shows.

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usually louder than any one else, about being a Hindi scholar in addition, without even knowing how to decipher the Devnagri script.

Really speaking, some of these Punjabi writers should not dabble in the Hindi field for the simple reason that there is a world of difference in the grammatical fundamentals of the two languages.

We have seen an unholy mess being made of Hindi genders by several Urdu writers of the screen. A prominent Urdu Writer-director did not once know the difference between the two words: "प्रायश्चित्त" and "पश्चाताप," and used one for the other.

People from the Punjab are a brave race but let them not display this spirit in their Hindi writings for the screen, because by doing so they only help to create some pathetic laughter in the Hindi-knowing audience.

We hope, we don't have to point out the mistakes and the names of the writers—which we may be compelled to do if we find some of these Punjab's brave writers forging a new bastard language with every new picture.

Urdu is an easier problem for a Hindi-knowing man but it is not so easy for an Urdu guy to pick up correct Hindi. Hindi needs long and deep study and can't be picked up casually outside the compound walls of the Benares Hindu University.

BEDLAM OF HINDUSTANI PHONETICS

Talking of the language of the talkies we are reminded of the unholy mess some of our film artistes make of the naturally beautiful Hindustani phonetics by pronouncing words in different provincial tones.

Actually the Indian screen presents different provincial versions of the Hindustani language such as: Punjabi Hindustani, Maharashtrian Hindustani, Bengali Hindustani, South Indian Hindustani etc.

There are further smaller divisions like: Delhi Hindustani, Lucknow Hindustani, Lahore Hindustani, Bombay Hindustani, Poona Hindustani, Calcutta Hindustani, Kolhapur Hindustani, Dacca Hindustani, Madras Hindustani, Mysore Hindustani etc.

In the midst of this whirl of Hindustani phonetics, it has really become very difficult to fix upon a standard of correct phonetics for the film producers to adopt. And yet the Delhi and the Lucknow schools of Hindustani phonetics are considered as distinctive standards to follow for all practical purposes.

But how many of our producers are really anxious to standardise and popularise the phonetics of a language which has been considered the official mother-tongue of the country? Barring the New Theatres, no other producer in the country seems to have made any serious attempt to standardise the phonetics of Hindustani throughout the country.

The net result of all this senseless drifting is that the Indian screen keeps talking the official mother-tongue of the country and every time the language sounds different to the people of the country.

Sometimes a single picture presents several provincial versions of the same language unblushingly. This phenomenon is particularly noticeable in several pictures produced in Bombay where talent from different provinces is employed primarily for commercial purposes.

The worst offenders in respect of the Hindustani phonetics are some Bengali artistes, several Maharashtrian ones and all Anglo-Indian artistes.

Nimbalkar, Nandrekar, Pendharkar and many other 'kars' of Maharashtra murder the beautiful phonetics of Hindustani with such impunity and confidence that one feels like flinging some shoes at their faces. In fact, no Maharashtrian artiste, with the solitary exception of Jagirdar, can really do proper justice to the Hindustani language.

The other day, when we heard Jayashree in "Shakuntala" doling out Hindustani phonetics in her peculiar Maharashtrian strain and Nimbalkar as "Kanva" mumbling Kolhapuri Hindustani we thought the end of India's mother-tongue had come.

Poor Chandramohan, he must have been the man to suffer most with his heroine's peculiar phonetics jarring on his sensitive ears through months of pathos and romance of "Shakuntala".

The most surprising part of the "Shakuntala" tragedy of phonetics is the apparent complacency of Pro-

Sadhona Bose seems to be getting younger every day seeing her in "Shanker Parvati" of Ranjit.

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ducer-director V. Shantaram who is reputed to be an efficient and exacting lover of art. Isn't it good art to have correct phonetics in a talking picture?

Then take those two Desai sisters—Leela and Monica. The rossogulla roundness they lend to their Hindustani words create a most pathetic state of affairs among the audience. Hindustani immediately becomes a foreign language when these Bengali girls roll it on their tongue and cough it out of their beautiful throats.

Add to this bedlam of screen tongues, the snappy rat-trap noises made by some of our Anglo-Indian girls and imagine what happens to Mahatma Gandhi's dear old Hindustani on a national parade through a thousand and odd stations where our pictures go.

Really, our producers are not such fools that they cannot understand what harm they are doing to our nation's language through the medium of these half-baked artistes.

In a day, if they wish, they can put their foot down and ask our screen boys and girls to learn their language well before stepping out for further screen work. And as Hindustani is perhaps one of the easiest languages to learn these artistes will begin learning it in double-quick time if they realize that their bread can't be buttered without correct phonetics.

Till this is done, we are ashamed of producers like Shantaram and Baburao Pendharkar who make art an excuse of their existence and fail in serving it faithfully.

STOP MYTHOLOGICAL STUFF!

The other day in New Delhi one of the I.C.S. secretaries who takes a keen wayside interest in the Indian film industry asked me whether our producers had overhauled their production plans so completely seeing that they were all going back to the mythologicals.

"I thought Indian producers had stopped producing stories of mythological miracle-mongers and were interested in shaping the future world by giving to the people social pictures with progressive themes," he said.

"What is all this silly stuff," he asked, "like 'Parshuram', 'Vish Kanya', 'Shankar Parvati', 'Surdas', 'Shakuntala', 'Mali', 'Ram Rajya', and 'Mahatma Vidur', which I see so well advertised in your paper from month to month? Are we going back to the days of Ram Rajya or are we getting ahead with the fast-moving times?"

That is how an intelligent I.C.S. officer looks at our productions and because he pays for his entertainments he wonders why he should be given any stupid stuff which neither entertains nor instructs him.

"The problems of King Ramchandra were entirely different from those of King George VI". He said amusedly, "Look at the present world—its painful sighs and various sufferings—its philosophies and conflicts—its capitalism and socialism—its hopes and fears and what not. How do all these things compare with the days of Ram Rajya?"

That I.C.S. officer was right. Ram seems to have had only one problem most of his useful life—recovering his wife from the clutches of Ravana. The modern ruler has to face the unenviable problem of finding food and peace for millions.

Yes, the average human being in the street is infinitely more important today than the memory of the kings of old—however hallowed.

Our film producers, if they are to play their part in the shaping of the new world to come, must think in present values with a watchful eye on the future regeneration of our people. Reviving old legends and miracles on the screen won't help our people to find a new way to life.

SMALL MILK AND BIG CATS!

The affairs at the Indian Motion Picture Producers' Association do not seem to be going on too smoothly, It seems to be a case of a quarter seer of milk and five cats trying to get at it, the way they are all quarrelling over the distribution of raw films.

The real fact, however, is that just at present there is no raw film in the country at all and though Kodaks are expecting some stocks to arrive very soon, they have been expecting too long and bringing forth nothing. It is a bad case of a mountain in labour.

Husna Banu radiates new glamour in "Koshish" a social story of Din Pictures.

Oblivious of this real state of affairs the independent producers have been giving the studio owners pitched battles in the Association meetings and the studio owners, assuming a maiden's modesty, have demanded apologies for insults heaped on them.

It is a pity that the affairs of an important trade body like the Producers' Association should be carried on in such a frivolous manner and that its important members should be so often caught indulging in childish quarrels. For, the quarrel between the independent producers and the studio owners is really puerile exhibition of weak tempers and lack of vision.

As it is, the Government of India has not cared to follow a single suggestion of the Producers' Association submitted for reorganising the industry during these war days. And now when the Government finds that there is a division in the main body itself, what little face the Association may be still having, will also be lost.

It is a pity that Rai Bahadur Chuni Lall, perhaps the only constitution-conscious man in the Association, is out of the President's saddle just at this time when his long association with the Government of India officials would have given the Association some say in the matter of licensing of producers and distribution of raw film stocks.

Mr. Shantaram, the present president of the Association, doesn't seem to have satisfied any one and it seems that the different warring parties find different faults with him for different reasons. If Shantaram cannot bring these parties together and present a united front to the Government, the least he can do is to resign in favour of a man who can achieve unity within the ranks.

It is a pity that the glamour that Shantaram enjoys among the masses outside fails to impress the other producers in the Association.

In any case, let the producers have a president who can keep them all together in these difficult times.

ARE WE FED UP?

That reminds us of the grave situation with regard to the raw film supplies for our film industry.

Though the Government of India, through the different secretaries who visited Bombay at different times, promised to secure and regulate the imports of raw films into the country, it has actually done nothing in the matter beyond sitting on its haunches and waiting.

On the other hand it has interfered severely with a day-to-day busy industry by issuing licenses, enforcing propaganda shorts, demanding full-length war-motif pictures, appropriating available raw-stocks for the silly propaganda stuff produced by I.F.I. and doing many other small and annoying things which have all contributed to put back the clock of progress in our film industry.

After all this interference, which in the official language is called 'Organization', there is not a foot of raw film in stock in the country and no one seems to know definitely when 'the ships are coming home'.

No wonder therefore that the producers are also sitting on their haunches and consulting astrologers about their future. And the astrologers also can't say anything, because the I.C.S. people having very volatile stars, their possible acts go beyond the calculation of the astrological science.

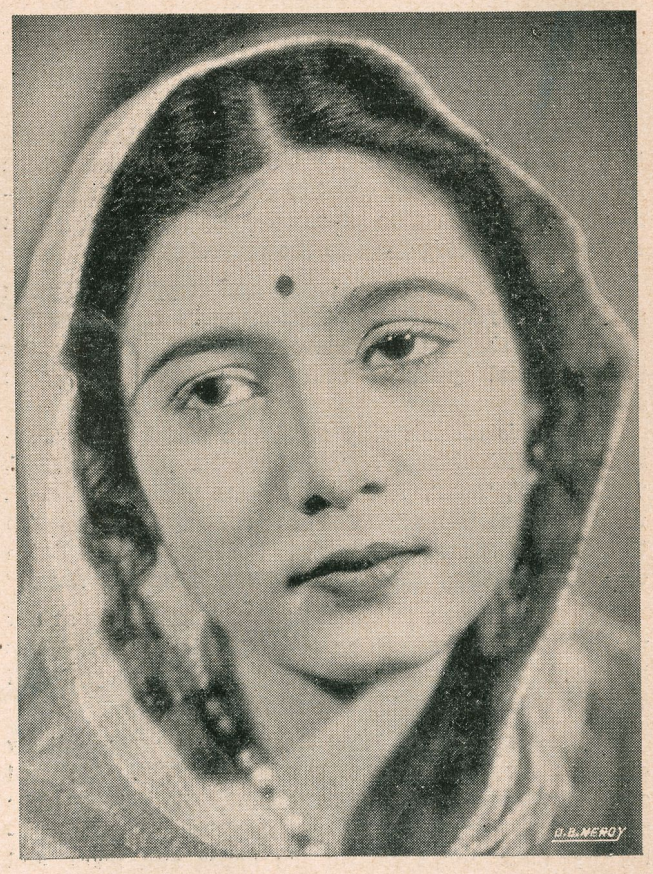
In the meantime these I.C.S. blokes seem to be bent on insulting the Indian producers by asking confidential references about them from a commercial firm like Kodaks.

With all the best intentions in the world Kodaks are just not qualified to give character to one and all producers whether the producers are known to them or not.

The Government further betrayed a sort of a confidential liaison with Kodaks by sending all the official licenses to Kodaks and permitting them to post the licenses to the individual producers with introductory letters signed by Mr. Noble.

Inspite of all the best motives, this single anomalous procedure is bound to create a wrong impression in the industry. And it has already done so.

When will all this stupid blundering stop?



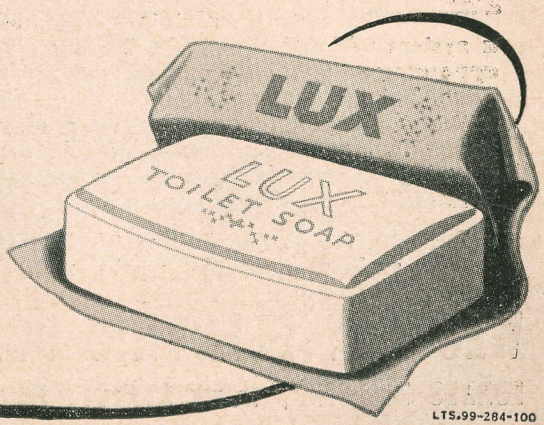
Nirmala, the glamour girl of 1943, appears in "Saveira", a social story of Bombay Cinetone.

Romola

You note her eyes, her hair,
Her grace,
Her petal-smooth skin . . .
And where, you ask, among such crowding charms
Does loveliness begin?

The sari shrouds her hair, veils her eyes' light,
Conceals her form.
But still her beauty shines as bright.
'Tis surely of her skin! . . .
Her lovely skin!
Flawless—a woman's birthright—silk akin . . .

To cherish which
One *simple duty does she* faithfully perform.*



* The daily duty which lovely Ramola (in common with most film-stars) faithfully performs in order to cherish her beauty . . . is simply to deep-cleanse her skin with Lux Toilet Soap. The lovely fragrant lather of this pure white soap coaxes out every atom of the dust and other impurities that might coarsen or blemish it, and keeps it always soft, fine-textured, smooth.

LUX TOILET SOAP

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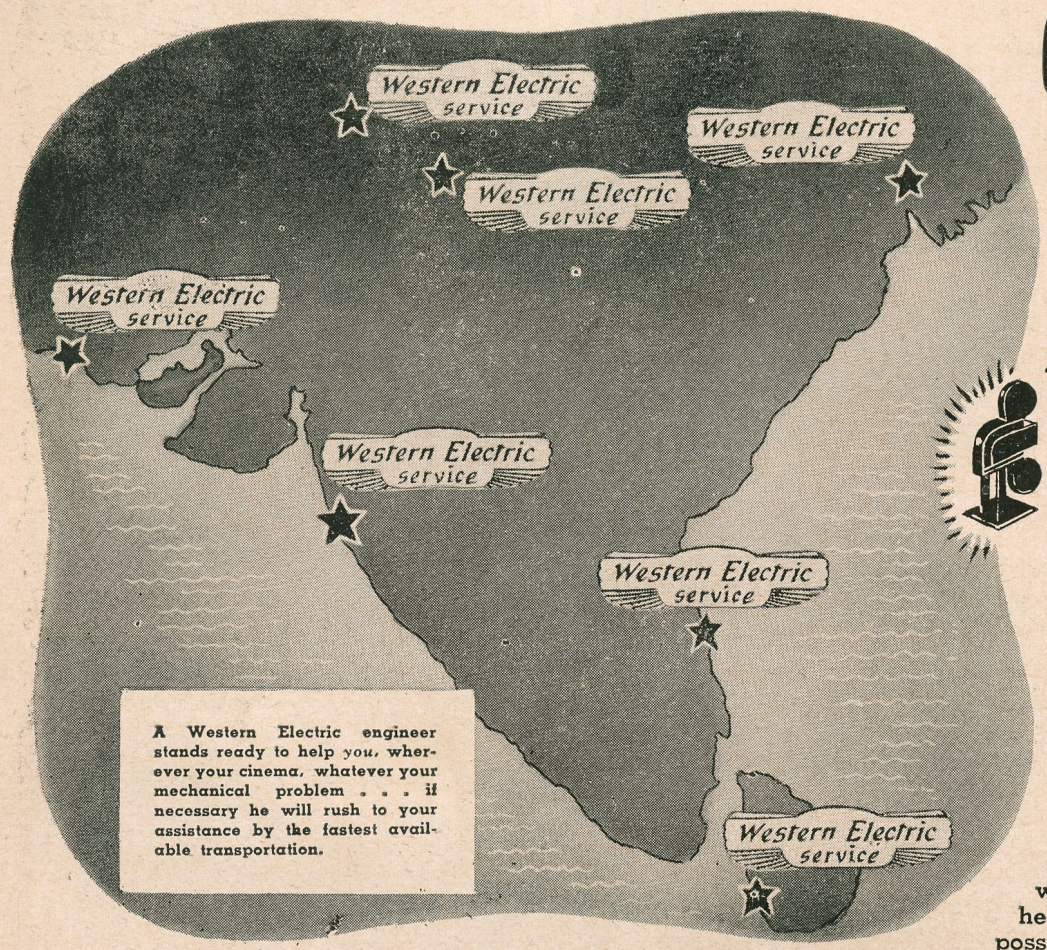
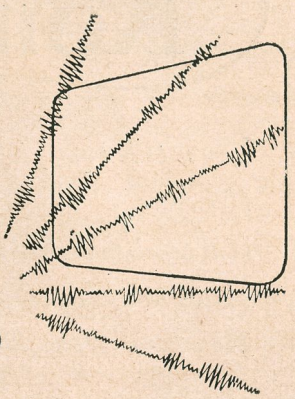
TILL THE NEW SOUND PROJECTION COMES...





A Sound Policy to Follow

Harnessed to mighty war-time production tasks today, Western Electric has nevertheless devoted considerable energy to the development of a remarkable new sound system which is to become available to exhibitors after the war . . . a system which is not only entirely different in appearance, not only amazingly moderate in price, but still more remarkable in performance, better than picturedom has ever experienced before . . . a thrilling prospect this for India's cinemagoers who know the superfine sound that Western Electric already provides.

But until the war and its restrictions end, until peace makes available again new Western Electric equipment, it is every exhibitor's duty to "keep the show going" with whatever equipment he is fortunate enough to possess. His watchword must be "To repair, to conserve, to adapt." There is only one organization in India offering a service which can give reality to that watchword—Western Electric Service. Our representatives are available throughout India; representatives thoroughly experienced in all branches of motion picture engineering, men who can save exhibitors immeasurable losses, whose speed is as remarkable as their efficiency.

Justifiably proud of the service it has already rendered to exhibitors in India, Western Electric looks forward with assurance to the still higher values it will soon be able to offer them in the Peace Era.

WESTERN ELECTRIC CO., LTD.

FORBES BUILDING, HOME STREET, FORT, BOMBAY

Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

T. Gangadharan (Palghat)

Who sings better, Ishwarlal or Ashok Kumar?

Of course, Ashok Kumar. But it doesn't mean that what they sing is all music.

Miss Indu Sethi (Lucknow)

In India, many rich and educated people hate seeing Indian pictures. They say that the Indian picture houses are situated in bad localities and moreover the Indian theatres are dirty both within and without. Can't we have picture houses like those obtained for foreign pictures?

I don't blame the rich and the educated you refer to. They don't actually hate Indian pictures. They cannot hate something they have never seen. They hate the theatres and the surroundings where Indian pictures are shown and I don't blame them. I also hate most of the Indian theatres. Some of them are no better than stinking stables. Very recently I visited Delhi and saw some of the Indian theatres in this Capital City of India. Would you believe me if I say that I have never seen more filthy spots in my life? Some of them were actual stink houses and I wonder how the municipal and the police authorities allow these theatres to continue doing business. I am sure that these theatres are responsible for half the mortality of the city. Some very good Indian pictures were being shown in some of these theatres, but the audience generally consisted of movie-sick people who didn't mind bad environments and the usual crowd of riff-raffs who see our motion pictures.

In refreshing contrast with this state of affairs in the Indian quarter, "The Odeon" and "The Plaza" in New Delhi showing foreign pictures struck me as very good theatres, though in comparison with some first-class theatres in Bombay, they are quite modest structures.

Our producers, distributors and exhibitors do not seem to have yet realized that in motion pictures they are selling entertainment which, in addition to its intrinsic merit, demands healthy and pleasant environments for people to pay willingly and enjoy.

However, nothing can be done now. We hope things will change fast after the war.

R. N. Murthy (Bangalore)

Why do film producers appoint film journalists as their publicity officers?

Because a film journalist carries a good stock of high-sounding superlatives with him—words which often mean just nothing, but sound sweet to the producer's ears.

V. Keshavrao (Hyderabad)

Is it possible for Damle and Fatehlal of Prabhat to direct a good social picture?

Why not? The point is whether they will set about doing so. Both are now old and are seriously thinking of retiring from the film industry.

They are all in good humour after seeing "Nagad Narayan" at New Delhi. From left to right: Sir Frederick Puckle, Mr. P. N. Thapar, I.C.S., The Hon. Sir Sultan Ahmed, Mr. Baburao Patel and Mr. Sen of the Associated Press.

Wartime prices give bad value for Money

THE prices of most things in the shops are today unreasonably high. Except for absolute essentials it pays not to buy in wartime. Instead, it pays to save every anna you can so as to get full value for your money when normal prices return. Save money now to spend it in peace-time.

SAVE *safely* FOR THE FUTURE

UNSAFE Much of the value of savings invested in gold, silver, jewellery, land, buildings or goods will disappear when prices return to normal.

SAFE For security and permanent value put your money into a Co-operative Society, Insurance, a Bank Savings Account or the Post Office Savings Bank. Best of all, invest in Government Loans and Savings Certificates.

SAVE A RUPEE A DAY!

It is amazing how much one can save by consistently putting aside small sums. Start a money-box! Save a rupee a day, or more if you can; and then regularly convert your cash savings into any of the safe interest-bearing investments listed at the left.

A NATIONAL APPEAL BY THE NATIONAL WAR FRONT

P. David (Hyderabad)

Will Director Kedar Sharma be able to direct 'Chitralekha' once again?

Yes, some scenes he would love to retake if Mehtab agrees.

Mahendra Nath (Gwalior)

Shantaram's son is in my class and he says that his father's monthly income is Rs. 10,000/- and that he pays a lakh of rupees every month to the artistes and that he has thirty theatres.

Like father like son. I didn't know that little Kumar had taken to bragging so soon. Shantaram began only ten years ago—say at 35. I hope the Income-tax people don't listen to Kumar and tax Shantaram accordingly.

S. S. Upadhyaya (Lucknow)

Please let me know if the private lives of cinema actors and actresses are pious?

Absolutely. Their lives are devoted to the same desires you and I are subject to without being film actors.

I have read in some foreign magazine that it is a hard job to direct a wife. How has Shantaram handled Jayashree in "Shakuntala"?

In India wives are manhandled generally and the worst part of the job is that wives themselves don't seem to mind it. In "Shakuntala" Jayashree has been mishandled by Shantaram because her performance is not up to much.

S. Iqtadar Husain (Cawnpore)

Which recent picture did you like most?

"Raja", written and directed by Mr. Kishore Sahu.

Bhupesh L. Sen (Matunga)

How many Bengali actors and actresses are in Bombay? Who are the Bengali directors in the city nowadays?

Except Sadhona Bose and Ashok Kumar, I do not know any Bengali artiste. From among the directors Modhu Bose is working with the Information Films of India and super-sensitive, high-strung Nitin Bose is with the Shree Films. Nitin is a very loveable person to meet and talk with if you induce him to talk.

L. K. Khanna (Ludhiana)

What is the name of the first picture of Filmistan Ltd.?

They have provisionally named it "Chal Chal Re Nav Jawan" and I don't like that name for a picture.

Miss Indira (Aligarh)

Are husbands necessary?

To uneducated Indian girls brought up in old-fashioned homes—yes. To the modern educated Indian girl—no. She needs a mate, through marriage or without marriage. In India, the word 'husband' has been a symbol of the bondage of our women through ages. And yet every woman needs a man—call him husband, mate, friend, pal or pet.

Hemandra Nath (Agra)

Why don't you advise Sardar Chandulal Shah to stop producing silly pictures like "Chandni", "Dukh Sukh", "Dhiraj" etc., when he can produce "Tansen", "Surdas" and "Shankar Parvati"?

Advised. Now let us wait and see.

G. K. Ladha (Bombay)

When will Debaki Bose's "Shree Ramanuja" be released in Bombay?

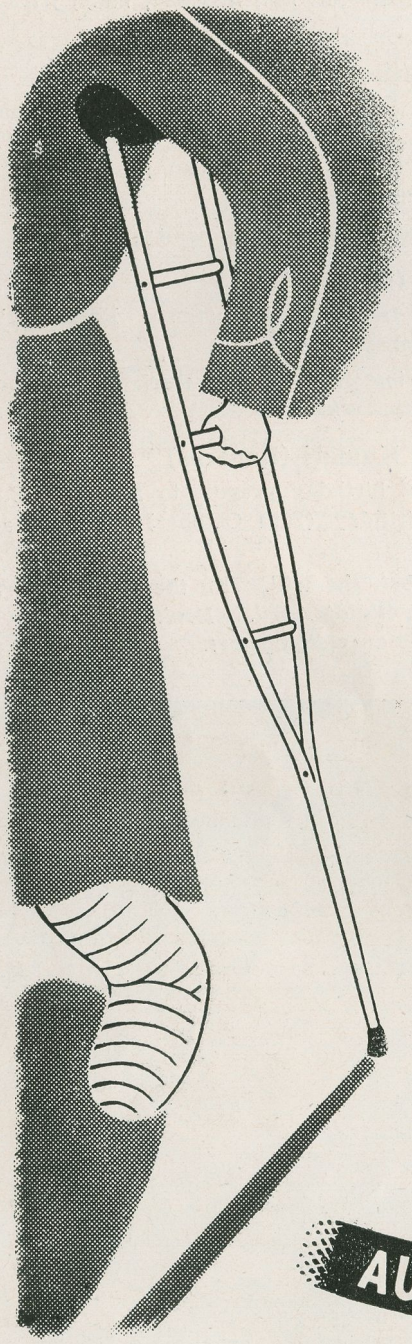
Sometime in the first week of October at the Novelty Talkies.

Miss Kalpana Kumari (Benares)

If I send a birthday present to Shrimati Sushila Rani on her birthday (20th October), will she accept it?

You bet, she will. By the way my birthday is on the 4th of April. Don't forget me. You seem to be an obliging sort.

Saigal doesn't look exactly like a Lucknow panwalla but he looks a perfumery merchant from Kanowj in "Harjai" a social picture of Ranjit.



Suffering knows neither caste nor creed . . .

Colonel or coolie—Soldier or sweeper—all are liable to their share of sickness and suffering and they are entitled to the best care and treatment that our medical profession can offer. The trained nurses of India are already doing a magnificent duty—caring for the sick and wounded and restoring them to health—but they are all too few. Many more ladies are needed who are prepared to give up some of their precious leisure time to this great task. India's sick need *your* care, sympathy and service —will you give it?

★

Previous experience is not essential. Write for details now to the Lady District Superintendent, St. John Ambulance Brigade Overseas of the area in which you live. If you have any difficulty in finding her address write direct to the Director General, Indian Medical Service, New Delhi.

★

AUXILIARY NURSING SERVICE

Dharam Bir Singh (Cawnpore)

Who is the best female singer in the Indian film industry?

Kanan Bala.

G. R. S. Yadav (Agra)

As far as I have seen I found that Miss Shanta Apte possesses a marvellous health. What is your personal view about her?

I don't know how far you have seen, but I have not had a personal view of her for a long time now. The last time she called on me, she was in a devilish temper and naturally looked beautiful. That time also she possessed marvellous health. I saw a bit of her in "Muhabbat" and I think she is quite healthy and sound in limbs. But isn't that natural in a young girl?

Benjamin Thomas (Madras)

Imagine a young girl extremely fond of flirting with boy-friends. What must be the psychology at the root of such a disposition?

Flirting is like lighting a fire in the woods in chilly weather to warm one's hands and feet. Kisses are the little sparks that fly and sting. But sometimes one gets burnt and that is called matrimony. That young girl is feeling chilly and is aching for a burn.

Kr. J. N. Mehrotra (Lucknow)

Are the educated girls marrying uneducated wasters as shown in "Sharda"?

Not yet. They may start doing so in "Pakistan".

S. Y. Pradhan (Sion)

In which picture will Ratnamala be seen again?

In "Kavita" a social story of Prakash Pictures.

Kr. Rajendra Singh (Agra)

Was A. R. Kardar an actor before he began directing?

Yes and he has still not forgotten the art as friends will tell you.

How are tears produced in the eyes of actors and actresses?

With glycerine in case of adults and by pinching the bottoms in case of little babies.

Which of the two is more difficult to execute on the screen, to sing or to weep?

Both are difficult enough things to do well. Our artistes, however, weep when they are expected to sing, and sing when they should weep. In fact the entire industry progresses in this grand style and it is always a happy accident when once in a blue moon we really get a good picture. At such times, the producer is the first man to be surprised and for the rest of his normal life-time he keeps wondering about how it happened.

A. Narayan Row (Khargpur)

What has happened to Master Krishnarao, Prabhat's music director after "Vasant Sena"?

Shantaram happened and Krishnarao has been made a celluloid saint in "Mali", the next Rajkamal picture.

Who acts better: Baburao Pendharkar or Winayak?

Winayak acts better off the screen and convinces his friends of his own martyrdom and sincerity.

S. Kannan (Coimbatore)

Though you compel admiration even from the people who dislike you, I wonder why you have not yet been "plugged" while crossing streets or "snuffed" out some other way?

Very recently a very good Muslim friend of mine, who is incidentally a film producer, very affectionately threatened to stab me through the heart merely because he wished to see two inches of a blade coming out from the back. Giving license to his productive imagination he loudly thought of many other ways of 'snuffing' me out, but till now, I am somehow living. Knowing that my friend has very little sense of humour, I even sent advance invitations to some producers for my funeral. And now, those producers are wild with me for letting them down. For, the one funeral our producers would like to attend would be mine —not with an idea of paying any final respects to my memory, but to make sure I don't come back.

Nirmal Kumar Lahiri (Bankipur)

With the footage restrictions and the compulsory production of varied items of programmes such as newsreels, propaganda shorts, cartoons etc., is it not possible for Indian producers to give a better quality of pictures, and incidentally better entertainment rather than the old, lengthy boring stuff which we used to get?

Even the 11,000 feet can be a trying experience in the hands of a man like Shantaram and a subject like "Shakuntala" unless our producers learn to give a constantly fast-moving, compact drama. 11,000 feet provide enough rope to hang all the crowds that visit our theatres. The only wise compulsion which the Government of India has accidentally imposed on the film industry is with regard to the 2,000 feet of compulsory side programmes. In this compulsion I find a new opportunity for our producers to compete with the foreign producers in the field of educational and instructional pictures and an incentive to do so immediately. Later on, when this compulsion is removed, after the War, there will be a clear blank space in our programmes which producers will have to fill up by supplying educational shorts.

R. N. S. Sanu (Agra)

Who is a greater box-office draw—Leela Chitnis or Mumtaz Shanti?

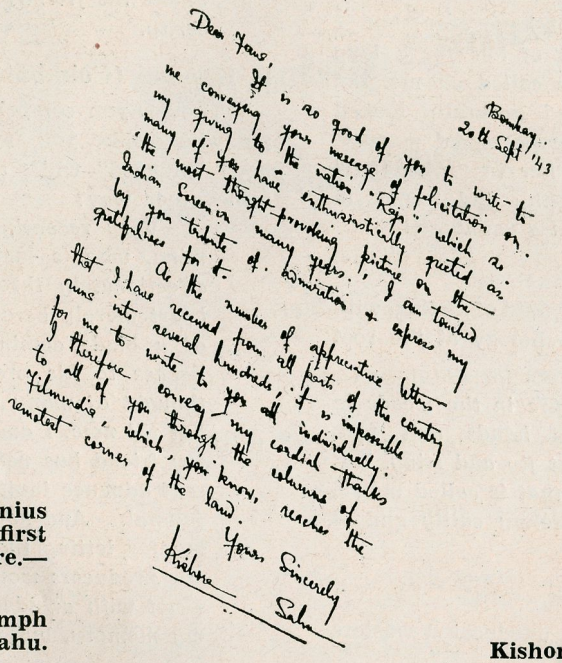
KISHORE SAHU'S "RAJA"

EXTORTS A TRIBUTE OF ADMIRATION FROM THE ELITE OF THE COUNTRY

Acclaimed both by the Press and the Public

As the Greatest Picture ever produced in India

KISHORE SAHU



Dear Yaar,

It is so good of you to write to me conveying your message of felicitation on my giving to the nation "Raja", which as many of you have enthusiastically greeted as the most thought-provoking picture on the Indian Screen in many years. I am touched by your tribute of admiration & express my gratefulness to it.

As the number of appreciative letters that I have received from all parts of the country runs into several hundreds, it is impossible for me to write to you all individually. I therefore convey my cordial thanks to all of you through the columns of Filmindia, which, you know, reaches the remotest corner of the land.

Yours Sincerely
Kishore Sahu

Bombay.
20th Sept '43

"Raja" is the work of a genius who gives India its very first really thoughtful picture.—FILMINDIA.

"Raja" is a personal triumph for actor-director Kishore Sahu. —The Times of India.

Kishore Sahu's "Raja" is quite a life-like document. In direction, acting and production, it is certainly an achievement for Kishore Sahu. Perhaps the youngest director in this country, his position is easily among the top ones.—THE CARAVAN.

"Raja" is a monumental achievement for Kishore Sahu, the young genius.—RUP-BANI.

"Raja" is an outstanding satire against society, which places Sahu among the foremost directors of India.—AWAZ.

"Raja" is a high achievement and places Sahu among the two or three front-rank directors of the Indian screen.—THE BOMBAY SENTINEL.

"Raja" is played by Sahu with a polish rarely found on the Indian screen....A great drama exquisitely performed which places Kishore Sahu among the foremost actor-directors of the Indian screen.—THE SUNDAY STANDARD.

Kishore Sahu is the only great artist in the true sense of the word.—RANGBHOOMI.

Sahu's "Raja" is a great story by the great artist....The year's best tragedy.—CHITRAPRAKASH.

"Raja" is an epoch-making film.—SPECTATOR.

Kishore Sahu's "Raja" is an epoch-making picture.—CHITRAPAT.

In Sahu's performance as "Raja" we find that rare finish which can only be seen in the acting of great foreign actors. —ABHINAYA.

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SHARARAT

A VERITABLE FEAST OF FUN & LAUGHTER

Starring:

KISHORE SAHU & PRATIMA DASGUPTA

and introducing two sensational new finds

Hindustan CHITRA

For particulars
HINDUSTAN CHITRA
ALICE BUILDING, FORT, BOMBAY.

Really speaking, film stars keep failing continuously to draw audiences. After "Jhoola" Leela Chitnis hardly induced anyone to see her pictures. Mumtaz Shanti is on the screen in "Basant" and "Kismet", but these pictures cannot be said to be successful only because of her. Very recently Nur Jehan failed to procure a good run for "Nadan". It is always the story and who produces it and how it is produced that decides the box-office draw, and not so much the stars working in a picture. Otherwise, "Muhabbat" would not have failed with Shanta Apte in it.

L. M. Mehrotra (Patna)

I want to join a film company. What is your opinion?

I'll form an opinion about you after you have joined it. Doing so before would be defamation.

R. Kirpalani (Karachi)

In "Muhabbat", the heroine has tried her best to show off her breasts and major portions of her legs. Does it mean that we are progressing?

What you saw were really the minor portions of them, the major ones being covered alright. As regards the bust, a woman need not show it off. The show-off is inherent in that department of a woman's equipment. Yes, it is "progress" in a way seeing that we still see thousands of heavily veiled women in India walking about the streets like the members of the Klu Klux Klan of America.

Daljit Singh (Benares)

Are you on bad terms with the New Theatres?

Yes, I am absolutely cross with them these days because they have not given me any pictures for my personal entertainment recently. And I never liked any other pictures except the good ones produced by New Theatres.

Mohan Shahani (Dadar)

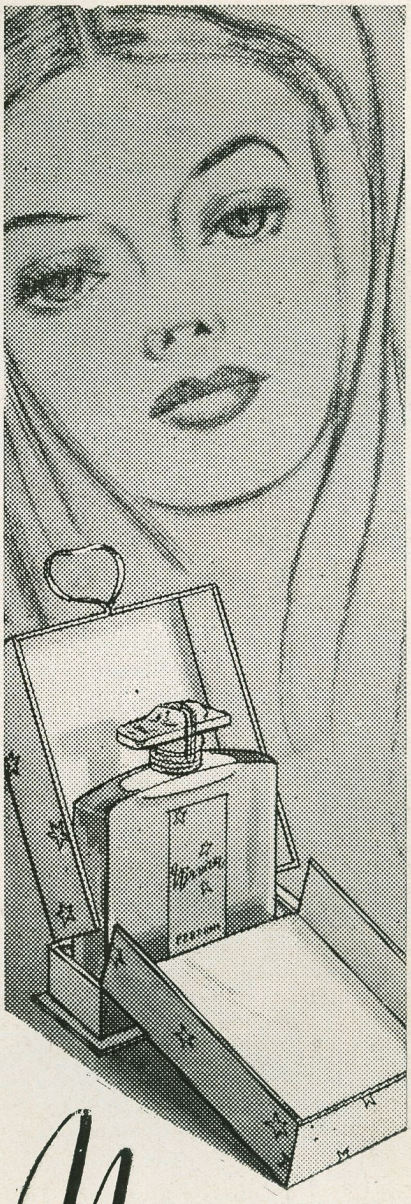
After "Tansen" which is the next Ranjit picture starring Saigal?

It is called "Harjai" a social story directed by Kedar Sharma who is reported to have made an attempt to show Saigal's sex-appeal by stripping him in parts.

M. H. Syed (Bombay)

Is it a fact that the more you persecute "Kismet", the more the picture flourishes!

Yes. And that's a pity about this country where literacy is 9 per cent after 150 years of British rule and fools constitute the main national product of the country. Even educated people seem to have lost their social conscience and would rather breed criminals in their own cradles than move themselves to stop the exhibition of such pictures. What else can you expect in a country peopled mainly with fools and slaves?



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TO FORM A NEWER AND GREATER LOVE-TEAM

DEVIKA RANI & JAIRAJ

in

HAMARI BAAT

WRITTEN & PRODUCED BY:
AMIYA CHAKRABARTY

DIRECTED BY:
M. I. DHARAMSEY

MUSIC BY:
ANIL BISHWAS

— SUPPORTED BY —

SHAH NAVAZ, PRABHA, MUMTAZ ALI, SURRAIYA, DAVID, RAJKUMARI SHUKLA, UDAY KUMAR.

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Music
JHANDE KHAN

Directors
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OUR REVIEW

"Shakuntala"—An Emotional Disappointment!

Shantaram Lets Down A Huge Fan Following!

Chandramohan's Superb Work!

After a long lapse of a little over 2½ years, after a number of partnership squabbles which left a bad taste in the mouth, after a year's flirting with an official post as the Producer to the Government of India, after months of agonising labour in giving birth to Rajkamal Pictures, Producer-director Shantaram has given to his screen fans "Shakuntala", Kalidas' immortal classic featuring none less than Mrs. Shantaram.

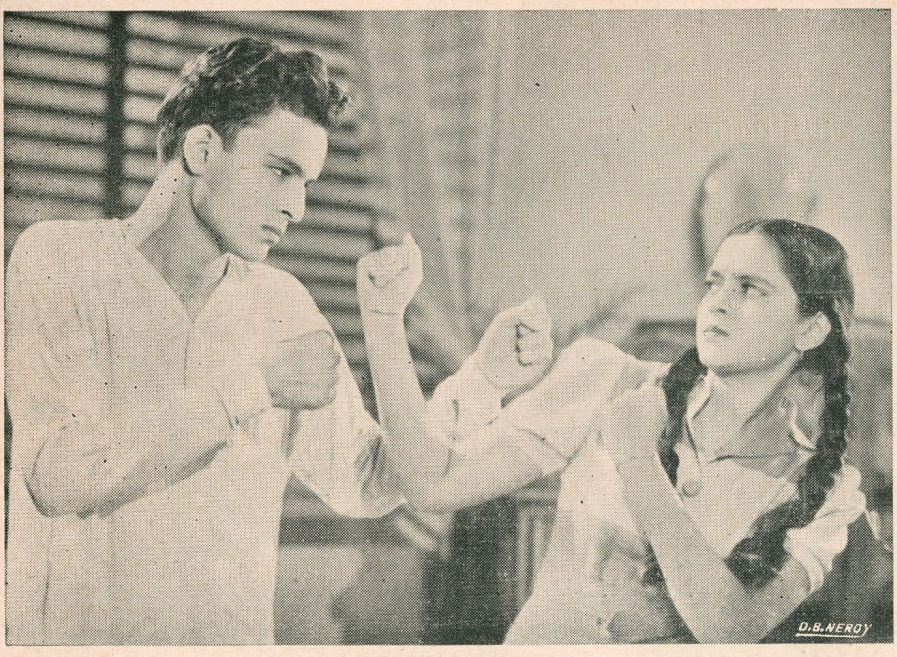
Exactly on the 25th January 1941 Shantaram's previous picture, "Padosi" was released in Bombay. Fans and critics have been waiting for "Shakuntala" and on the eve of its release, enthusiasm reached such a pitch that fans went mad and critics became blind.

Good or bad, a Shantaram picture is always an event in the motion picture industry of India. Producers, distributors, directors and actors, all clamoured for seats.

SHAKUNTALA

Producers: *Rajkamal Pictures*
Screen Play: *Dewan Sharar*
Language: *Hindustani*
Songs: *Dewan Sharar and Pandit Ratanpiya*
Music: *Vasant Desai*
Camera: *V. Avadut*
Sound: *A. K. Parmar*
Art: *Bal Gajbar*
Cast: *Chandramohan, Jayashree, Nimbalkar, Zohra etc.*
Released At: *Swastik, Bombay*
Date of Release: *10th Sept. '43*

Director:
V. SHANTARAM



That is rather a vigorous situation for a young girl like Nalini Jaywant in "Adab Arz" of Amar Pictures.

Mr. V. Shantaram.

Good or bad "Shakuntala" was sold out for a month within a day. Such is the magic of that name—Shantaram.

But the wizard of film-craft has failed—at least this time. For "Shakuntala" has become a beautiful canvas of sparkling colours without a soul. In parts beautiful to an extraordinary degree Shantaram's inimitable filmcraft has failed utterly to tell the human story emotionally.

Almost every emotional situation has gone begging for more psychological development with the result that the emotional climaxes of the story have become just sketchy conclusions clumsily portrayed and hurriedly directed.

The great director of "Padosi" who had his audience in uncontrollable tears when two old neighbours parted company, has failed to raise even a small catch in the throat in "Shakuntala", though the story had several situations in which this daughter of a hermitage could have made the people sob loudly.

Though the screen story lacks the lyrical beauty of Kalidas, both in interpretation and portrayal, yet Dewan Sharar, the story-writer, has done well in casting the screen play in a progressive mould, by making Shakuntala fight back the injustice

after

"SHAHENSHAH AKBAR"

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Director: R. ROY

2

Scintillating Social Story

'SIR DAMRHI'

By;

DHARAM PRAKASH ANAND

3

You'll never forget this story

'MUQADDAR'

By;

NIRANJAN PAL

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of her plight and by assuming to herself the additional privilege of a father when her little Bharat is disowned by Dushyanta.

Kalidas' Shakuntala was a meek, love-lost maiden who suffered quietly and waited for fate to help her. Dewan Sharar's Shakuntala, more fashioned after modern ideals, rebels and retaliates and takes destiny into her two tiny hands and shapes it to suit her will. This aspect of the story is a pleasant departure and seeing the times we are living in, this attempt of the writer is really praiseworthy.

THE FARCICAL VISHVAMITRA

The picture opens beautifully in so far as pictorial craft is concerned. An inmate of Kanva's hermitage is for the umpteenth time telling to the hermitage maidens the story of Shakuntala's birth. But the voice that recites the tale makes a grating sound and irritates the ear. Its phonetics are neither lyrical nor musical, though the recitation is supposed to be both.

"Shakuntala" is therefore introduced to the audience with a grating sound, though the eye beholds a beautiful and picturesque sylvan setting of Kanva's hermitage.

The birth of Shakuntala is soon revived on the screen and we are shown the exquisite Menaka tempting Sage Vishvamitra from his devout meditation. Raja Ravivarma, India's last great artist, has painted this legendary incident in one of his famous paintings and has incidentally given a beautiful ideal to the imagination that was Menaka, Lord Indra's supreme court-dancer.

In comparison with the beautiful ideal created by Raja Ravivarma, Shantaram's Menaka looked short and stocky, fat and inelegant and anything but beautiful. What a bathos of portrayal! No one would wake up from an afternoon nap seeing Shantaram's 'Menaka' doing a doubtful dance. And we are asked to believe that she shattered the devout meditation of Sage Vishvamitra and seduced him to her bed.

Let us see how Shantaram has portrayed this famous mythological incident on the screen. Admitting that he was working under the handicap of film shortage, the jerky actions given to Vishvamitra are not in keeping with the spirit of the situation. We are shown a young, springy Vishvamitra evidently in deep meditation, as he was supposed to be. Seeing the long beard, the trade-mark of our mythological saints, we don't dispute about the genuineness of the product. Now enters the stocky, plump Menaka. She does a few goose-steps and in less than a minute, as if the old guy has been waiting for her all the time, Vishvamitra quickly opens his eyes and rolls them in the fashion of a starving man seeing good meat. Quickly he jumps from his seat and gets into a clinch with Menaka. His saintly symbols are cast away for a while. In a flash Shakuntala is shown as born and no sooner comes Vishvamitra back into his saddle with the same quick, jerky step with which he had stepped out. The whole incident is so sketchily and humorously portrayed that one feels as if Vishvamitra had got down from his horse to ease himself by the roadside and jumped back into the saddle having committed the nuisance. The spiritual sanctity behind the birth of Shakuntala is thus lost and the famous Vishvamitra—Menaka incident stands ridiculed on the Indian screen at the hands of its greatest film director. What a pity!

Shakuntala is seen lying on the lotus leaf and in feeding the little infant through a bird Shantaram has certainly executed a beautiful act of art and imagination.

Very soon Sage Kanva takes Shakuntala to his hermitage and there she grows into a beautiful maiden, a sylvan poem of grace and charm.

THE TARZAN TOUCH

Here begins the main screen story. The inmate of Kanva's hermitage is reciting the tale when from a distance is heard the rustle of approaching Shakuntala. Shantaram goes Tarzan here and makes Shakuntala utter a few bird and animal hoots after the Western fashion.

Shakuntala approaches the story-teller and stops him with an impatient gesture and a painful frown. She sits down and thus gives the signal for a crowd of ugly, ungainly maidens to cluster round her and console her.

In Kalidas's "Shakuntala" Priyamvada, a girl-friend of Shakuntala plays a key-role which lends to the play a humorous and yet an affectionate relief. In Shantaram's "Shakuntala" Priyamvada is to all pur-

That is an ancient love situation from "Vish Kanya" a Ranjit picture featuring Surendra and Sadhona Bose.

THE STAR SHINES AGAIN

★

LILA DESAI GET

MOST POIGNANT ROLE OF HER CAREER

★

BOMBAY, *October 1.*

Advance reports coming from the studios and the remarks of a few lucky people in the Film Trade who have had the pleasure to see the rushes of Shree Films' PARAYA DHAN declare that Lila Desai, the versatile star acquits herself with great credit to her histrionics, in the most poignant role of her career, as the girl who literally created a heaven on earth. Her role is said to be more vivacious than in PRESIDENT, more poignant than in DUSHMAN and revealing a new aspect altogether of the artiste, which has not been seen in any of her previous films.

Directed by Nitin Bose and starring Lila Desai, Balwant Singh, Maya Banerjee, Radha Rani, Jagdish Sethi and Rajkumari Shukla, PARAYA DHAN presents a human story, analysing the characteristics of a few types of men and women chosen by the author for purpose.

It should be remembered, that when it was announced that Lila Desai, who was first 'discovered' in PRESIDENT by Nitin Bose was to star again in Nitin Bose's first Bombay film, filmgoers expected something unique in the annals of screen history. Those who have seen the rushes now assure us that the star and the director of PARAYA DHAN have gone one better than the highest expectations of the public.

SHREE FILMS *PRESENT*

Paraya Dhan

पराया धन

Director **NITIN BOSE**

poses still-born. If she is there it becomes too difficult to identify her in the midst of a crowd of ungainly maidens.

It is time for Dushyanta to make an appearance. His Screen Majesty Chandramohan lives up to his reputation of a great actor and fills the screen when riding to a hunt in a chariot. He aims an arrow at a deer and wounds him. The deer struggles along to reach the spot where Shakuntala is sporting with her companions.

In a rage she goes in search of the man who had outraged the sanctity of Kanva's hermitage by wounding the hermitage deer and comes face to face with King Dushyanta.

It evidently becomes a bad case of love at first sight and the wounded deer is soon forgotten with the fusion of two bleeding human hearts.

And now follow some chaste scenes of romance between Dushyanta and Shakuntala.

In portraying these scenes Shantaram has maintained, and rightly, the spiritual height of true love and skirted gracefully and yet artistically along the maximum limitations of suggestiveness.

SABOTAGE OF PATHOS

Very soon Dushyanta and Shakuntala are married and both live in a heaven of their own. The day of parting, however, soon arrives and midst fears and hopes Dushyanta goes away promising to send for Shakuntala within ten weeks and gives his signet-ring as a guarantee of good faith.

Weeks pass and Shakuntala who is now pregnant becomes listless. In one such spell she provokes the anger of Sage Durvasa who curses her saying that the man who occupies her mind (Dushyanta) will forget her entirely. But Shakuntala does not hear the curse being utterly obsessed with the memory of her beloved.

With more weeks, Shakuntala frets more and more and with her prospective motherhood fast approaching, Sage Kanva decides to send her to Hastinapur to claim her rightful place from King Dushyanta.

Preparations are soon made for her departure. For the first time since her birth, Shakuntala was leaving the hermitage, the cradle of her infancy, the nursery of her childhood and the haven of her youth. Her sylvan world to which she had opened her eyes first, with its birds and pets, with its trees and streams, with its playmates and elders was now to be traded in for a strange world of a husband's loving bondage with its new fears and new hopes.

It is a pathetic situation in the life of every maiden who willingly dedicates her maidenly freedom to her husband by wearing the hallowed mantle of a wife so that one day she may die a revered mother. And yet every maiden, that has stepped into this strange world of matrimony has looked back longingly at the home she leaves behind with tearful eyes and heavy heart.

Shakuntala was no exception to this and Shantaram had a great opportunity of making this situation as humanly pathetic as possible. But we regret to say that this all-important situation fails to reach the emotional intensity which it deserved owing to its sketchy development and its weak handling by the director.

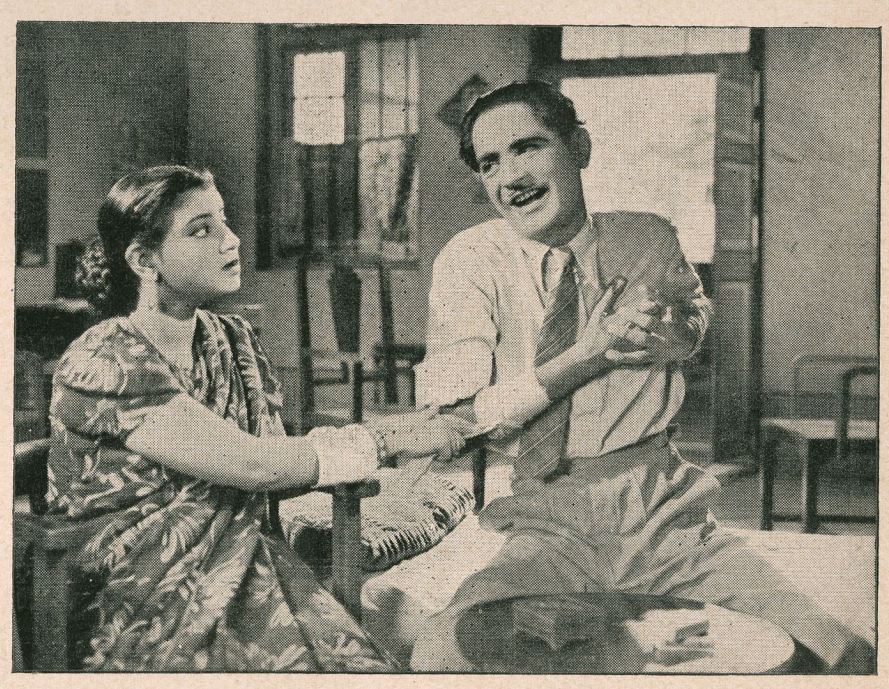
Shakuntala's departure from her sylvan world fails to move the audience and though the people who see her off make enough faces and shed enough crocodile tears, yet all their emotions fail to evoke an emotional response from the spectators.

All the beautiful pictorial framing of Shantaram thus goes waste and Shakuntala tamely passes out of the scene without anyone being a bit sadder for it.

On her way to Hastinapur, while crossing a river, Shakuntala unconsciously drops the signet-ring of Dushyanta into the water and thus loses the last evidence of her union with him. The ring is swallowed by a fish. A beautiful shot, pictorially.

WEAK AND SKETCHY DIRECTION

At the Court of Dushyanta, the King acting under the curse of Durvasa fails to recognise Shakuntala. At a psychological moment Shakuntala realizes the loss of the signet ring. She pleads vainly before Dushyanta, unaware of the curse of Durvasa. Vainly does she try to recall some moments of intimacy between Dushyanta and herself. The King is utterly oblivious of the past. She is surprised and shocked, pain-



Rekha and Zaheer create comedy in "Prem Sangeet", a social story of Shalimar Pictures.

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ed and stunned. She weeps and breaks down but nothing moves Dushyanta whose mind is utterly blank.

The escort that had come with Shakuntala leaves her to her fate and goes away. Helpless, Shakuntala struggles with her fate and breaks down finally. The king now tries to extend his royal mercy but stung to the quick Shakuntala gets up in open defiance.

She spits out well-aimed venom at the disloyal King, kicks at the royal sympathies and swears to face the world all alone—as both the mother and the father to her future offspring.

A well-written scene, but it fails to reach the requisite emotional heights for two reasons: Shantaram's weak and sketchy direction, and Jayashree's mechanical delivery of dialogues without emotions or feelings behind them.

In this scene from the way it is shot one feels that Chandramohan has not been given enough opportunity to display his histrionic talent. Very often we hear him uttering important dialogues in his well-modulated tones—dialogues which come from the long distance of a long shot. Rather an unfair framing for such an excellent artiste.

HEADING FOR SHELTER

Shakuntala now wanders through forests in search of a shelter. Once she approaches her old home but refuses to accept its safe hospitality. At another time Menaka, her mother, offers Shakuntala a home, but it is unceremoniously refused. The beautiful rebel is on the march—ceaselessly and continuously.

Shantaram has used the montage technique to portray Shakuntala's ceaseless search and the struggle within. But the crazy angles of some of these shots lend to Shakuntala's gait the German goose-step touch and a ripple of laughter runs through the spectators, disturbing the gravity of the situation.

Ultimately at the hermitage of Sage Marich Shakuntala finds a shelter. Now Bharat is born and years pass during which Shakuntala teaches her little son archery and scriptures. Little Bharat becomes brave and fearless and skilled in archery in addition.

In Hastinapur, the signet-ring having been restored to the King through a fisherman, he gets back his memory of Shakuntala and pines for her when search parties report disappointments to him.

Ultimately, however, he starts for a battle-field at the invitation of Lord Indra and meets Shakuntala and Bharat. Explanations are given, misunderstandings cleared and all is once again peace and sunshine.

Thus ends "Shakuntala" produced by Mr. V. Shantaram.

A CIRCUS PERFORMANCE

The main players in the picture are Jayashree and Chandramohan. The others just don't count, though some of them should have.

Pictorially Jayashree makes a charming Shakuntala and at places looks startlingly beautiful. But one feels that Shantaram has exposed too much of her nostrils too many times thereby shedding a lot of her sex and glamour which she easily radiates in semi-closeups and mid-shots.

Jayashree's histrionic performance, however, falls very much short of expectations. At no stage in the picture does she reach intense emotional heights which alone move an audience and all the time she seems to be executing mechanical and well-ordered movements. Her dialogues are also delivered mechanically without any emotion behind them. Jayashree's becomes a circus performance and not an attempt to live the great role which she was given.

Chandramohan as 'Dushyanta' gets rather a raw deal in the picture. Though physically and pictorially not suitable for the role, this great actor surpasses all his previous work in a noble attempt to make his presence felt. Though given less opportunities than he really deserved, he still beats every one round him hollow and once again proves what a great film actor he is. And though he has very little to do in the picture, Chandramohan alone saves the picture from being a mediocre affair.

Nimbalkar as "Kanva" seems to be a very bad choice, seeing that he speaks Hindustani like an utter stranger.

Jayaraj and Snehaprabha have the jail to themselves in "Naya Tarana", a Navyug picture.

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The rest didn't count with Shantaram nor with the spectators.

THE HINDI-URDU MIX-UP

The dialogues of Dewan Sharar are brilliant in parts but hopelessly insipid at times. His Hindi sauce with an Urdu dish provides a strange taste which one doesn't usually get in the Hindustani dialogues of our screen. Dewan Sharar's attempt to rhyme his dialogue lines lend a stagy effect to the dialogues and somehow make the situations look more artificial and less natural. This does not help the screen to capture the realism of life which is the essence of every artistic presentation.

With the exception of Song No. 9 (as numbered in the booklet) sung by the dancer Dewan Saheb's attempt at Hindi song writing remains a doubtful enterprise.

When Shakuntala is going to Dushyanta to claim her marital privileges, Dewan Sharar writes: "यह सफर तेरा है पतियात्रा" (Eh safar tera hai pati-yatra). What ever that word "पतियात्रा" may literarily mean, by traditional usage it means only one thing: "the final journey of a dead husband." Now, surely, Dewan Saheb was not sending Shakuntala as a chief mourner to the funeral procession of her husband. This seems to be a case of uninformed and misplaced enthusiasm for the Hindi language. But it should provide a warning to those writers who, though scholars in Urdu, desire to take liberties with the Hindi language and end by meaning one thing and writing another.

The songs of Pandit Ratan Piya are rotten without an exception. They have neither phonetics nor music nor even good prose words and we are surprised, how, Shantaram of all people could have agreed to accept such stupid stuff as is heard in "Shakuntala".

JUST AWFUL MUSIC

Coming to the music of the picture, it is just a big zero. One never expects good music in Shantaram's pictures. We have never had it in the past, but the low level reached in "Shakuntala" in respect of music is a record by itself.

The lyrical recitations, the songs, the dance music are, one and all, unbearably unmusical and do not attract attention even for a moment.

The background music, however, is very appropriate in certain spots but at places this stuff also becomes too loud and aggressive.

It is high time that Shantaram, India's greatest director, learns to cultivate an ear for music. In his prosaic, unromantic life crowded by various struggles, this superb artist does not seem to have come under the soothing influence of music. It is a great pity.

Photography of the picture is quite enterprising. The sound, however, is not quite up to the mark. The artistic side of the picture, in the capable hands of Bal Gajbar, demands praise.

Shantaram's control of 'atmosphere', so important in a motion picture is in keeping with his great reputation as a superb technical artist. Incidentally, Shantaram seems to direct the birds and the animals better than the human beings in his pictures. Even "Padosi" proved this.

To a critic who expected big things from Shantaram, "Shakuntala" proves a sore disappointment, because Shantaram fails as an emotional director.

To the layman, however, the following good features of the picture should appeal:

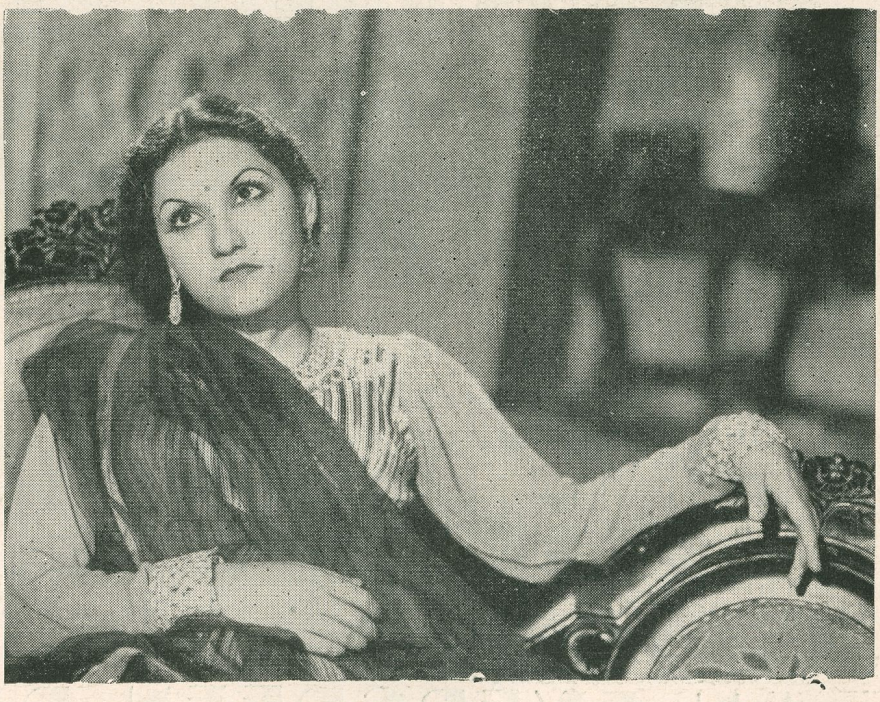
1. The progressive and purposeful twist given to the character of Shakuntala, by Dewan Sharar, by making her revolt and fight against the injustice of man.

2. The beautiful framing of the picture for which Shantaram's superb film-craft is responsible.

3. The outstanding performance of Chandramohan with all the odds against him.

4. The charming personality of Jayashree in the role of Shakuntala, despite her numerous limitations in trying to act the role.

And yet, after all said and done, "Shakuntala" is a Shantaram production and because it comes to the screen after a long time it is certainly worth seeing at least once.



Nur Jehan looks rather wistful in "Lal Haveli" a picture produced by Bombay Cinetone.

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AN EVERGREEN RELEASE

Famous Psychiatrist Condemns Crime Pictures!

"Love And Romance Essential" Says Dr. Masani

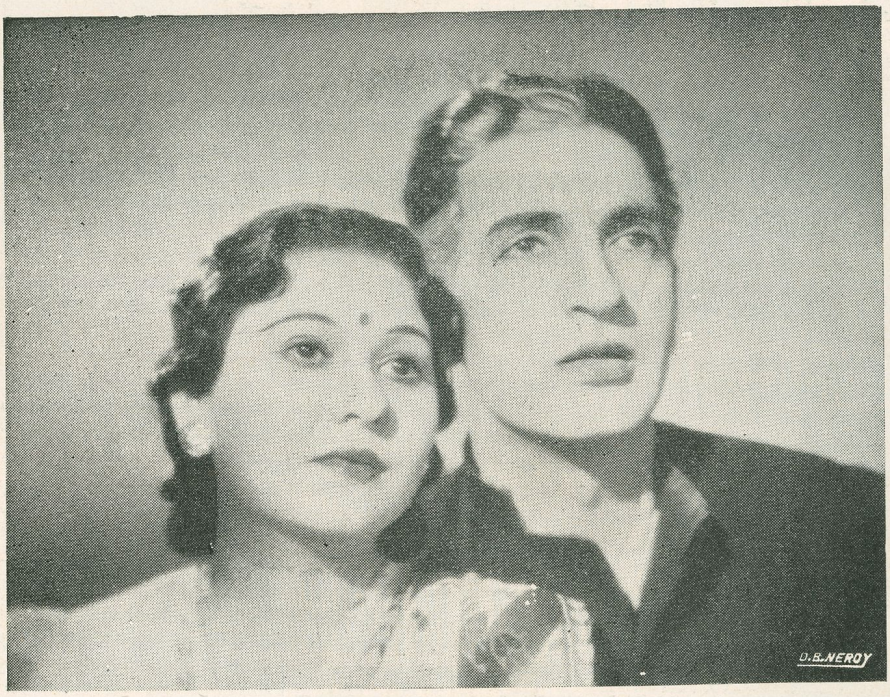
If by an official decree each day of the year was made to contain more than twenty-four full hours, the first man to welcome the new order would be courteous, ever-busy, ever-running Dr. Masani, the famed psychiatrist of Bombay. He seems to have so much to do every day, running to his clinic, dropping in at the Tata Graduate School of Social Work for lectures, examining the juvenile delinquents from the Children's Home at Umarkhadi and giving psycho-therapeutic treatment to so many of his patients daily, that one shouldn't be surprised if he nurses a secret grievance against the length of the day as at present fixed.

It was after much unavoidable postponing that Dr. Masani at last invited me for a talk. His whole day having been ear-marked for many engagements the utmost time that he could give me was when we took breakfast together and on his way to the clinic. I tried to make the best use of it, and plied him with as many questions as the process of eating and then driving to the clinic in as careful a manner as possible permitted.

My first question was: "Do you think crime pictures are good for children?" "Certainly not," remarked Dr. Masani as he sprinkled a little sugar into his porridge, "Who can deny that crime pictures are definitely bad for children? But the whole question hinges on the point: how crime is presented in the picture. If the psychological background of crime is given, and the process of criminality scientifically traced in such a way as to discourage crime and not to encourage it in any way, then such a picture can't be bad." As an extreme case, the Doctor cited the example of educational crime pictures of the "Crime Doesn't Pay" series, which had a good deal of preventive and deterrent value. "But," added the Doctor, "if crime is presented in glorious colours and the criminal made into a hero or depicted as an unrepentant wrong-doer, nothing could be more dangerous to the sensitive and impressionable child-mind. Children are very imitative and they naturally copy what they see. The screen with its tremendous appeal and its educative capacity is a powerful factor in influencing children's minds"

Dr. K. R. Masani, M.R.C.S. (Eng.), L.R.C.P.(Lond.), D.M.P.

Speaking from his experiences with children Dr. Masani referred to the Child Guidance Clinic of the Tata School of Social Work by the Juvenile Court of Bombay and various other institutions, and stated that one of the commonest causes of delinquency was a feeling on the part of the child that his father or mother or both did not love him. Harsh behaviour on the part of the parents, unduly strict discipline or favouritism towards a brother or sister made the child feel that he was not being cared for. Delinquency often resulted from this as an expression of the mental suffering of the child. The child, feeling that something, which was his birthright, namely, his parents' love was being denied to him, would take to stealing as a consolation. The child-mind would argue that if it didn't get what was



Sadhona and Surendra make a song and dance symphony in "Paigam".

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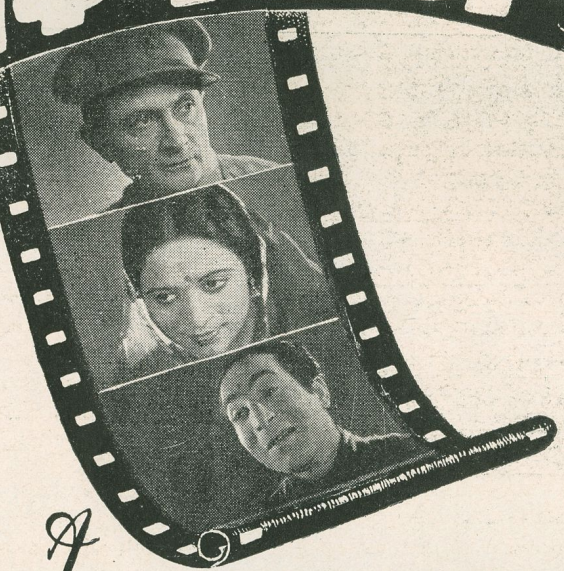

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its due, it would take it by some means or other. And this passion for taking 'it' would express itself in stealing other people's goods.

Vanmala gives some beautiful dancing in "Kalidas", a picture of Rajlaxmi Pictures.

LOVE AND ROMANCE ESSENTIAL

Dr. Masani is dead set against the gangster type of films. In India, particularly, their influence would be baneful, he remarked. "If there was any tendency on the part of Indian producers to copy from the Gangster pictures of America, it should be condemned strongly," he said.

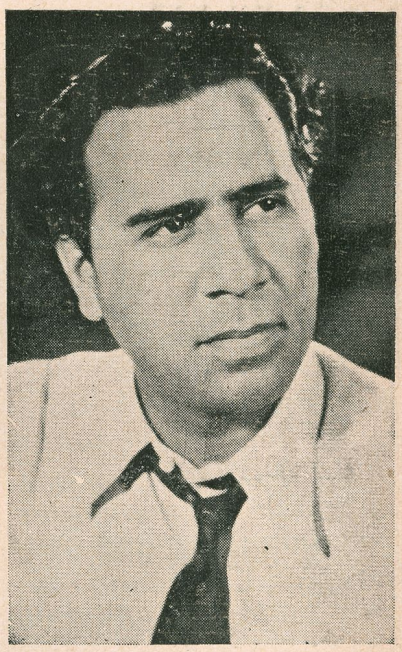
Asked what he thought of the way romance was presented on the Indian screen, he replied that Indian producers had shown praiseworthy restraint in this matter. Then I asked him, "Don't you think that there is too much of it?" to which his answer was, "After all, love and romance have a big place in life. Love is a great and vital force. You can't dismiss it off briefly. Psychiatrists and mental hygienists attach great importance, and rightly, to the constructive value of love. And romance is but one aspect of this love, and not a bad one at all, so long as it is not presented in a crude and vulgar way. If the cruder aspects are shown they may not be very harmful to elders, but children might needlessly get excited and troubled." When informed of the campaign that was being carried on by some right-thinking men for introducing kissing on the Indian screen, he said that there was nothing harmful in it, unless it was overdone.

Dr. Masani's chief complaint against Indian pictures was that they were too long and too slow. "In the old days," he said," it used to take quite a few minutes for an actor to open a door, even though no vital decision hinged on the act." He got up at this stage from his table and dramatised his argument by showing how the actor concerned would slowly rise from his seat, drag himself to the door, look about for a while wondering whether to open or not, and then slowly and deliberately proceed to the culmination of his mission. "But now things are much better," remarked the Doctor.

Referring again to the subject of crime, he said that there was a definite relation between education and crime. The more the education in a country, the less the crime. He showed me statistics to prove how with more money being spent on education per head per annum in the different States of America, the incidence of crime had clearly decreased. As the screen was a potent educational factor, producers had better keep this fact in mind. By producing good, clean pictures and specially educational pictures, they could have a moderating influence on the incidence of crime in this country, where the money spent on schools, colleges and other educational institutions was not adequate. In the circumstances, the screen could be a powerful, supplementary educational force.

On being questioned further, Dr. Masani made a suggestion. He said that it would be worthwhile to produce some pictures for children under the guidance of a scientific board which would give suggestions to the producers and offer advice. On its personnel should be teachers. psychologists, psychiatrists and those interested in child welfare.

He also suggested that the Board of Film Censors should include one or two specialists in juvenile problems and child psychology, who could see that nothing that was really harmful to children went into those pictures, which were not exclusively meant for adults.



Mr. Dalsukh Pancholi, Punjab's premier producer, gives one more box-office hit in "Poonji", a social picture which condemns greed of money in no uncertain terms.

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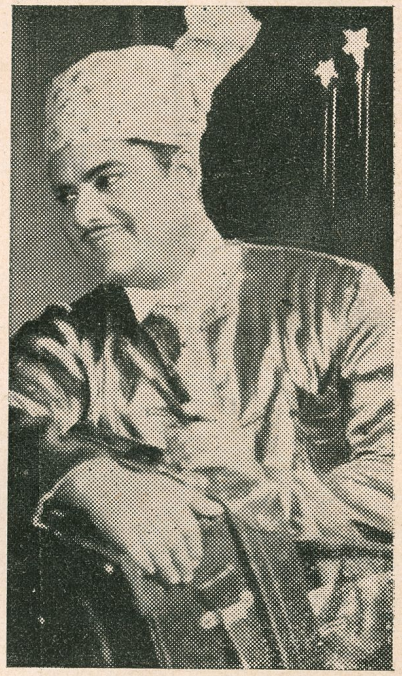

PRODUCED BY:
BABURAO PENDHARKAR

★

WRITEN & DIRECTED BY:
VISHRAM BEDEKAR

★

CINEMATOGRAPHY:
PANDURANG NAIK

STARRING:

BABURAO PENDHARKAR ★ LEELA DESAI ★ KUSUM DESHPANDE

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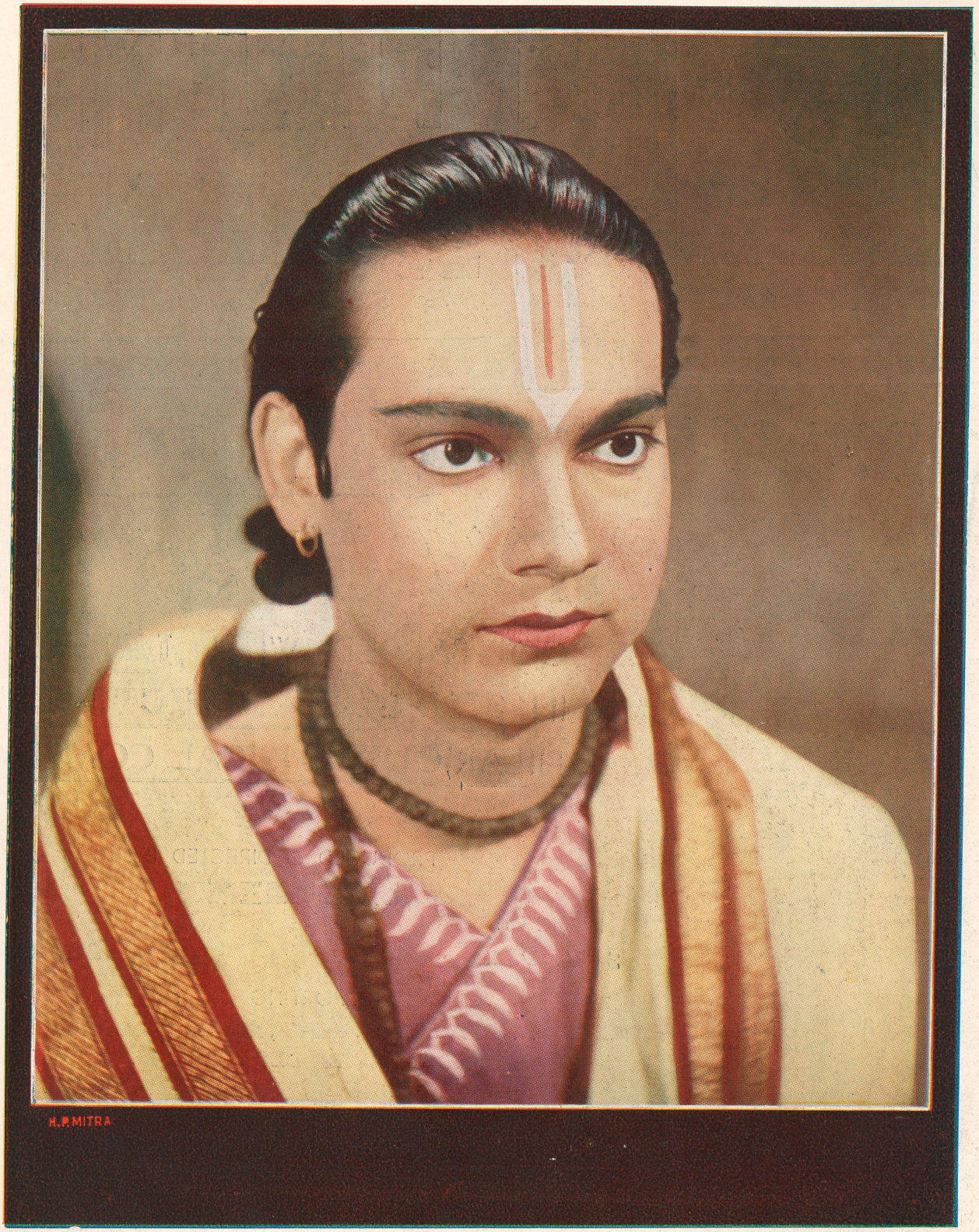

BIMAN BANNERJI—

In Debki Bose's unforgettable screen presentation "Shree Ramanuja", Biman Bannerji plays the title role and revives the spiritual grace of Ramanuja.

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— Story —
K. A. ABBAS.

Starring
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RELEASED THROUGH: **PEERLESS PICTURES BOMBAY 4**

OUR REVIEW

Kishore Sahu Presents A Motion Picture Triumph !

"Raja" Reaches Great Psychological Heights !

Sahu's And Protima's Unforgettable Portrayals !

If you do not mind a little sad experience—for, this picture offers no entertainment at all—experience that will give you a rude shaking, go and see "Raja", written and directed by Kishore Sahu.

"Raja" is a masterly piece of grim art that squeezes the maximum emotion out of a human heart and leaves it in raw pain for hours.

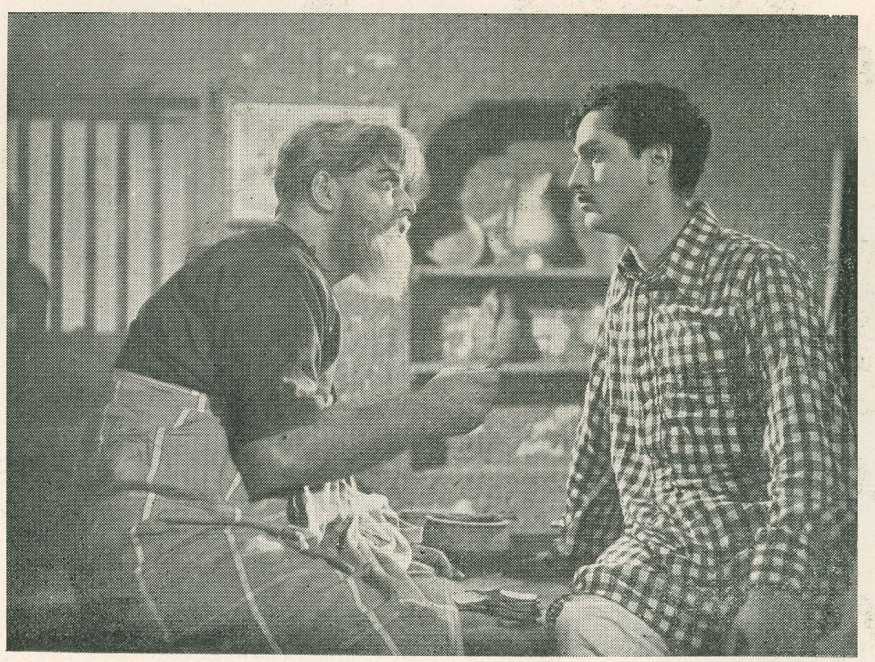
The average motion-picture producer won't touch a subject like "Raja" with a barge pole and it is left to men like Kishore Sahu, Orson Welles and John Steinbeck to wake up the sleeping world once in a while and ask them all: "Whither bound, fellers?"

"Raja" is not only a new milestone in filmcraft but a dynamic experiment in portraying the deeper human emotions on the screen. India, with all its top-notch directors—glorified and glamourised—had not yet produced a picture like "Raja".

RAJA

Producers: *Purnima Productions*
Story: *Kishore Sahu*
Language: *Hindustani*
Dialogues: *Amritlal Nagar*
Lyrics: *Ram Murti & Varma*
Music: *Khan Mastana*
Cinematography: *R. M. Rele*
Audiography: *Sohrab Irani*
Cast: *Kishore Sahu, Protima Das Gupta, Rani Bala, Moni Chatterjee, Gulab etc.*
Released At: *Novelty, Bombay*
Date of Release: *21st Aug.'43*

Director:
KISHORE SAHU.



"Naukar", a social picture of Sunrise Pictures, is expected to be a box-office sensation.

Mr. Kishore Sahu

"Raja" is a picture that is planned to fly miles above the head of the masses and intellectuals have to raise their stature to understand the psychological flights of the theme. It is the work of a genius and only those gifted with an intellectual understanding of the human mind can appreciate the deft touches sprinkled all over the story by Kishore Sahu.

The picture is a tragedy of the box-offices but it is an inimitable triumph of motion picture art. And though it may not pay the producers to own a picture like this, they still deserve all our respect and regard for a venture that gives India its very first really thoughtful picture. The rest have been great entertainers and incidentally money-makers.

A PROBLEM IN HUMAN RELATIONS

"Raja" presents a small research laboratory of human relations in which Writer-director Sahu toys with many a bold psychological experiment and comes out with successful conclusions.

It is a story of a hail-fellow-well met writer who clings to life with the help of tragic cynicism after a keen disappointment in love.

Disinherited by his wealthy father because of a girl he wished to marry,

ANAND BROS

THIS LAND IS MINE

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ZAMIN

Directed by: ANANDKUMAR

Starring: DURGA KHOTE, KHURSHEED, DAVID, NAVIN YAGNIK, RAJ BISHWAS.

Distributors Bombay: PEERLESS PICTURES

North: SEXENA & CO. DELHI

he is soon disowned by the girl herself, because of his sudden poverty.

With his soul warped by disappointment and frustration, the young man's mind slides into an abysmal dejection while pride and intellect help him to present a cynical face to the world. Raja soon cultivates a smile which mocks at the world round him but even the necessity of bringing that smile to the human face hurts him inside.

In the slums of the city where he had taken to living to escape from his own kind, he becomes an enigma to the poor people living a rough and tumble life from hour to hour. They revere him not knowing what ails him inside. They love him for his generosity and kindness. They fear him for his intellectual stature.

Raja drinks to drown his memories—to forget. Having drunk he wakes up into a new world with a new vision. As new thoughts flash by, he scribbles and the scribblings soon become great writings.

In this slum area, Kishore Sahu introduces different characters—all natural symbols of a different world hidden from the tired and misty eyes of our so-called better-class society. Bulaki, the wary pickpocket; Hasina, the waiting prostitute with youth an old milestone of memory; Shankar Pahelwan, the local strong man selling protection to the needy; Bansi Kaka, the all-stores merchant whose eyes had narrowed with age and wisdom and many others—types that lend colour to our slum life—all contribute to give a very realistic background to the play.

To all these people Raja is a reverent riddle, they would have liked to solve but they dared not through sheer reverence.

And Bela Rani was the closest to Raja. A pretty milk-maid she loved Raja for his inner qualities—loved him with such a selfless passion that very soon the entire locality accepted their relationship with respect and sanctity. Bela lived with Raja and gave him all she had—music, dance, love, flesh, desire and devotion. It was not a conventional marriage—this institution being scrupulously reserved for the society-clad, the rich, the educated, the hypocrites, and the orthodox!

Raja and Bela were children of nature and their souls were in tune with the real music of life. Between them there were no man-made walls of morality and the slums they lived in did not provide a fertile soil for the hypocritical virtues of our high-brow society. They lived in a kingdom of nature, and only if Raja hadn't a bitter memory to be drowned in alcohol their life would have been ideal.

In Dr. Siraj Ahmed, a professor, Raja had not only a devoted friend but the only link with the world he had left behind. Dr. Siraj, a learned man, realized the inner greatness of Raja and with the willing cooperation of Bela Rani, he induces Raja to write down his thoughts on paper.

Raja's scribblings make great books and Dr. Siraj keeps on publishing them without Raja knowing anything about them. His books sell all over. Raja is condemned, criticised and accused and yet read, willingly and unwillingly.

Blissfully ignorant of the storm Raja had created by his writings, Raja writes his final book, "Bhagwan Ka Ghar".

This book secures him the Nobel Prize and in a day the unknown Raja becomes the toast of the town. The news of his fame is broken carefully to Raja by Dr. Siraj. Raja's reaction is a psychological study and must be seen only on the screen.

The world waits for Raja to step out of his nom-de-plume. Dr. Siraj insists on Raja accepting a civic reception. Raja agrees on condition that he should be allowed to speak what he liked.

The day arrives and Raja lives up to his reputation of being a fearless thinker but in his attempt to rebuke the hypocrites of the world, he hastens his own death.

The final scenes as depicted on the screen tear the human heart out of its socket breathing out as they do stark tragedy in all its naked grimness.

"Raja" is a picture everyone, who claims to be an intellectual, must see. Almost everything is great about it and though it does not entertain at all, it is an experience one can't afford to miss. And Kishore and Protima have given unforgettable portrayals.

Husna Banu plays an important role in "Akbar" produced by Kamalroy Pictures.

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OUR REVIEW

"Najma" Misrepresents Muslim Life!

Mediocre Picture With Mass Appeal!

Kumar And Yakub Give Splendid Portrayals

"Najma" is a much boosted picture. A lot of wild and erratic claims have been made about its contents and quality. Actually there is nothing much in it to write home about or to go into ecstasies. In comparison with Mehboob's "Aurat", "Najma" becomes a very mediocre picture, both in quality and contents.

While "Aurat" still remains Mehboob's best ever produced by him, "Najma" is a picture of which Producer-director Mehboob should be quietly ashamed of.

As a good Muslim himself, it is Mehboob's sacred duty to present his community in the best light possible, which, however, he has failed to do in 'Najma', because the picture gives a very distorted and entirely unreal view of the middle-class Muslim life as found in India.

The story of the picture is commonplace. In fact, bits of "Najma" have been seen in different motion pictures on the Indian screen. In fact, there is not a single new idea throughout the picture which has not been exploited before several times by different motion picture producers.

A FAMILIAR PLOT

The story actually presents the usual marriage-tangle plot. In Lucknow lived one Nawab Rafatjah with his charming young daughter Najma.

NAJMA

Producers:	*Mehboob Productions.*
Language:	*Hindustani*
Story & Dialogues:	*Agha Jani Kashmiri*
Music:	*Rafiq Guznavi*
Photography:	*Faredoon Irani*
Audiography.	*Y. S. Kothare*
Songs:	*Anjum Pilibhiti*
Cast:	*Ashok Kumar, Veena, Sitara, Kumar, Yakub etc.*
Released At:	*Minerva, Bombay.*
Date of Release:	*30th July '43*

Director: MEHBOOB

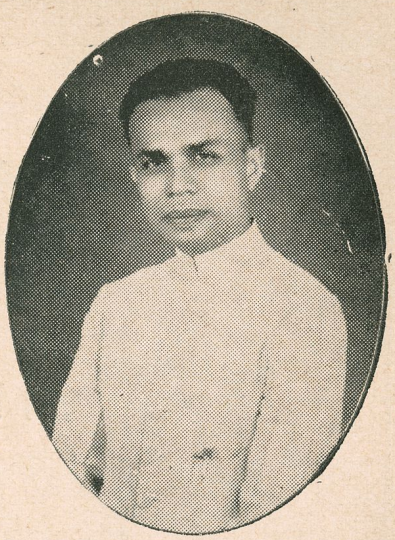
Nearby lived a Muslim doctor with Yusuf for his son. Yusuf is shown as studying medicine.

In Mukarram Nawab we see another young idle-rich of Lucknow with money to spend and nothing to do in particular.

Yusuf and Najma fall in love with each other but owing to the differences between their respective family trees, they can't marry.

Both of them become victims of the traditional parental tyranny and Yusuf is married to Razia an uneducated shrew who is his own cousin, while Najma is given away to Mukarram Nawab.

As Ramanuja, Biman Bannerjee gets a huge following of devotees in "Shree Ramanuja" a devotional picture of Shree Films.



MOURNING A FRIEND

We regret to announce the sudden death of Mr. Naginlal Shah, Editor of the "Chitrapat', the leading Gujrati film weekly of Bombay, in the early hours on the 27th September 1943.

An able Gujrati journalist, Mr. Naginlal was known to be a fighter in his profession—a man who never refused to fight—win or lose.

Beginning very modestly, in fourteen years he had made the "Chitrapat" the leading film journal in the Gujrati world. "Filmindia" has lost a great friend and the Indian film industry has lost one of its greatest propagandists.

The offices of "filmindia" were closed on the 27th September as a mark of respect to the memory of a dear, dear friend.

May he find rest in the other world—rest which he missed in this one in the midst of exacting producers.

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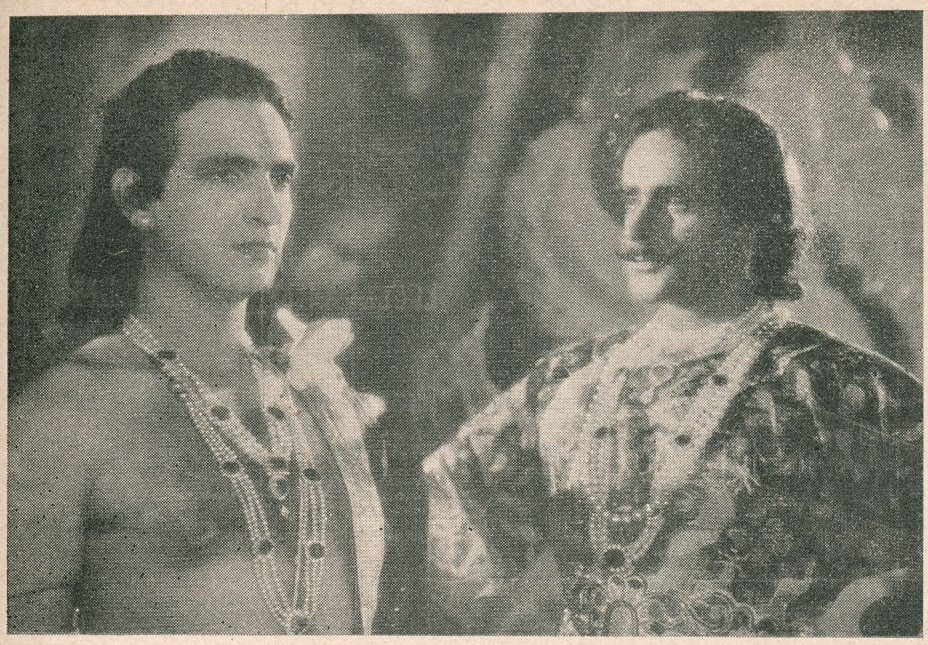


Surendra and Prithviraj come face to face in "Visha Kanya". Director Kedar Sharma has stripped even Surendra to show his 'sex-appeal'.

Yusuf and Najma decide to make the best of their fates. While Najma resigns to her new life and gets her husband to realize her existence, Yusuf still frets in the agonizing memory of his love for Najma. Yusuf's wife Razia objects to this and makes his life more wretched by insinuations and quarrels.

The tension continues till Najma falls ill and Dr. Yusuf is called to attend on her. Razia however, takes a prominent part here and scandalises Najma on her face while in sick-bed. Mukarram Nawab hears the accusations and suspects his wife of being in toe with Dr. Yusuf. In a fury he gathers a revolver and rushes in a car to kill Dr. Yusuf. On the way he meets with an accident and no doctor in Lucknow can save him except Dr. Yusuf. Dr. Yusuf, torn between love and duty, rushes to the operation table and, as is expected, saves Mukarram Nawab. The misunderstanding is soon cleared and each man is restored to his own family.

The film sequences, throughout the story, run on familiar lines and the end of the story is in sight long before it actually comes. Similar plots have ended the very similar way so many times that one can imagine very correctly what is going to happen from foot to foot after the interval. The film story, therefore, has neither suspense nor novelty.

Some of the character portrayals in the picture, though dyed in local colour, are very cleverly presented. Mukarram Nawab played by Kumar is almost an ideal portrayal of a Lucknow Nawab one likes to imagine after hearing juicy stories of Nawab Wajid Ali Shah of Lucknow. Rich beyond count, idle beyond time, the Nawabs of Lucknow were reputed to have spent generations in lusty physical comforts without worrying about the serious problems of life. As a scion of this order, Mukarram Nawab, played by Kumar, is almost a perfect type.

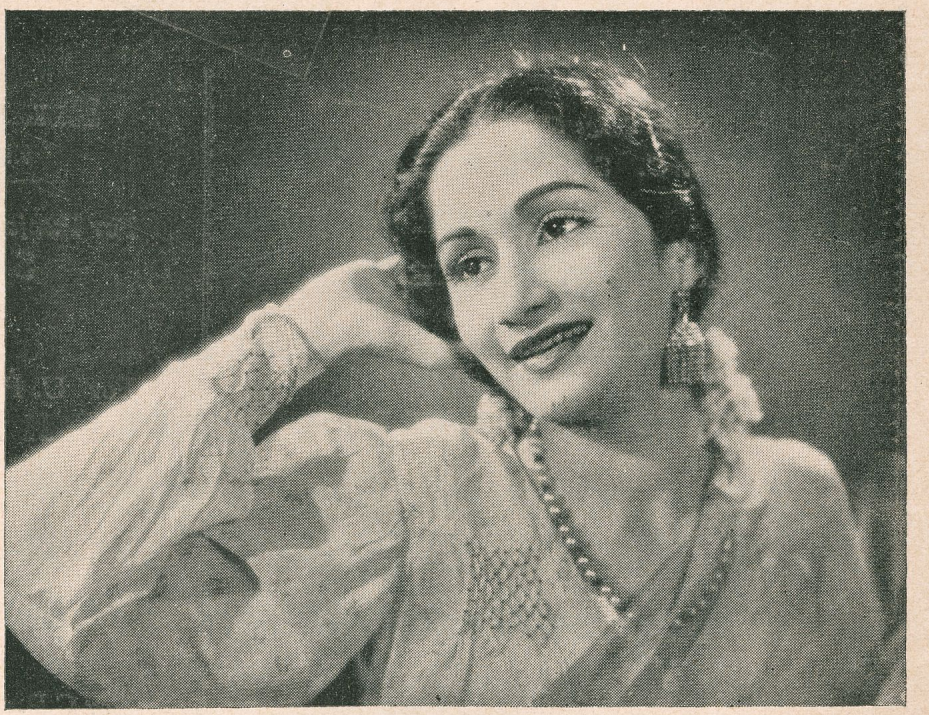
Yakub, plays 'Bedil', a happy-go-lucky but worldly-wise pal of Dr. Yusuf. It is another smart portrayal difficult to divorce from real life and gathers both admiration and sympathy in its execution.

DISTORTION OF MUSLIM LIFE

The most objectionable feature of the picture is the screen presentation of the Muslim home life.

The story presents two types of marital relations—one between Mukarram Nawab and his wife Najma and the other between Dr. Yusuf and his wife Razia.

As Mukarram Nawab belonged to the rich few, some idiosyncracies born out of his wealthy status can be excused as the crazy privileges



In "Kurbani", a Murli Movietone production, Vasanti appears on the screen after a long time.

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Audiography :-

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of the rich, be they Muslims, Hindus or any one for that matter.

But in the portrayal of the home life of Dr. Yusuf we are perhaps asked to believe that his home-life, as presented on the screen, is the general pattern of life prevalent in the middle-class Muslim homes.

Admitting that Dr. Yusuf, a young man of good culture, had the misfortune of getting an uneducated rustic maid, who was in addition a shrew, as his wife, can her continuously crude and vulgar behaviour towards her husband be understood as the common relationship between a middle-class Muslim husband and his wife?

Razia played by Sitara, constantly spies on her husband, nags him rudely, sings tantalizing songs in his face, crudely suggests physical intimacies and generally behaves more like a way-side dancing girl than as a married woman.

The song: "हौले, हौले" (Howlay, Howlay) which Razia sings while coming down the staircase—its contents, its tune and its accompanying actions—are all unworthy of a married house-wife, be she a Hindu or a Muslim. A rustic shrew can be quarrelsome and unreasonable in her jealousy—but certainly not vulgar and disrespectful towards her husband.

The cheap, vulgar and frivolous way in which the relationship between Dr. Yusuf and his wife has been portrayed gives a very uncharitable impression about the home life prevalent in the middle-class Muslim families.

Does Mehboob intend to tell us that this kind of violent and vulgar relationship is generally obtained in the middle-class Muslim families in our country?

We don't believe him, being personally and intimately acquainted with better and more cultured life which we have seen amongst our numerous Muslim friends.

While "Khan Daan", a Pancholi picture and "Masoom", a Fazli picture, gave the correct portrayal of the prevalent conditions in Muslim homes, we are surprised at Mehboob's courage in distorting Muslim home-life and presenting it in a crude, vulgar and unreal form merely to earn some money by providing cheap entertainment to the masses.

A motion picture makes a tremendous impression on the human mind and is a very powerful medium of instruction. Isn't it a pity, therefore, that of all people a Muslim producer like Mehboob, uses the silver screen for outraging the sanctity behind the married homes of the middle-class Muslims.

If the masses come to believe what they see, God forbid, that the marital relationship between the middle-class Muslim husband and his wife is a violent and vulgar affair, as shown between Dr. Yusuf and his wife, will they get the correct perspective on life and its finer way of living?

After all, cultured and educated types, like Dr. Yusuf, always provide to society—be it Hindu or Muslim—a beacon-light of spiritual and

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جو پبلک کو یقین دلاتی ہے کہ وہ اس اندھے خطرے کا نہایت آسان اور قطعی غیر ضرر رساں طریقہ سے بیمہ کرتی ہے۔

اُوانیل ایک مدّت معیّنہ تک داخلی طور پر ایّام کے دوران میں استعمال کیجاتی ہے۔

اُوانیل اسپیشل کی شیشی جسمیں ساٹھ قرص ہوتے ہیں قیمت دس روپیہ۔ وی پی کا خرچ علاوہ

نوٹ:- ایک بوتل تین ماہ تک چلتی ہے۔

نومو کیمیکل ورکس

۳۸۷۔ کالبا دیوی روڈ بمبئی ۲ — فون نمبر ۲۳۱۲۱

(ایک آنہ کا ٹکٹ بھیجکر رسالہ "برتھ کنٹرول کیوں اور کیسے" مفت طلب فرمائیے)

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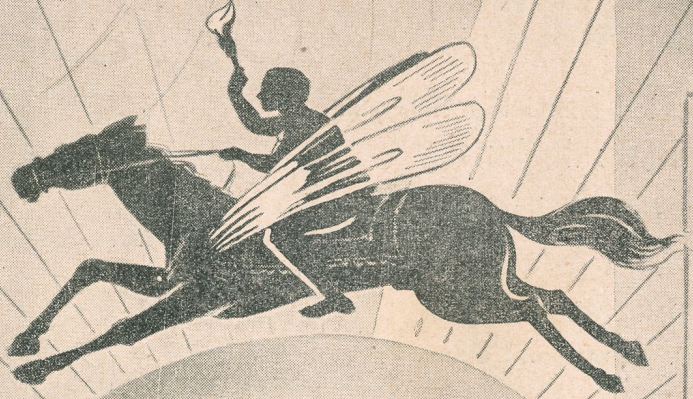

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Saigal and Monica give new romance in "Harjai" a social story of Ranjit.

philosophical guidance. But if these representative types are shown in such vulgar light in their own sanctified homes, what are the masses to think of them?

This aspect of "Najma" is very unfortunate and we take strong objection to the same.

In India, with her common traditions in social and cultural environments, the middle-class home-life, be it of the Hindu or the Muslim, must radiate sacred and finer emotions especially in the relationship between the husband and the wife.

The Muslim home life must therefore present the same higher spiritual values which one is wont to associate with the standard Hindu life. And it is so in reality. Why should then an imaginative producer be allowed to twist and distort reality to serve his own ends?

We must say that Mehboob has not been quite fair to his own community which any day deserves a better break than it gets in "Najma".

We hope, the Muslim producers handle Muslim subjects with greater care in future as our Muslim brothers need a slightly greater push in the present times to claim their place by the side of others. Pictures like "Najma" will only contribute to present them in an uncomplimentary way before the world.

And the tragedy comes home when a devout Muslim like Mehboob, an honest friend in every respect, unwittingly compromises the prospects of his own people.

Another aspect of the story which incidentally becomes a matter of wrong guidance in the present times to our Muslim masses is the orthodox and reactionary element which we find in the story. Though 'Najma' and 'Yusuf' loved each other, they are still not allowed to marry each other. On the other hand, their parents bring about wrong marriages between wrong parties which seem to make everyone unhappy. One wonders whether this old and orthodox order is to be perpetuated indefinitely with the help of propaganda through films. Unequal and unwilling marriages have ruined many lives in the country and "Najma" becomes one more argument to perpetuate this old order.

Barring these objectionable aspects of the picture we have no other quarrel with the story. The picture has been beautifully shot from the technical point of view and a number of scenes have been directed in a masterly way.

Besides Kumar and Yakub, Veena has given a pretty good performance, especially after the interval. Sitara's performance is far from satisfactory while Ashok Kumar looks both fat and ugly. His performance fell far short of expectations and what he sang was not music.

In fact, the music of the picture is the least argument for its popularity.

Though the picture bores in the early half it is still worth seeing as it gathers a lot of conventional drama in the latter half.

Sadhona Bose naturally becomes the "Parvati" in "Shanker Parvati" a Ranjit picture. As Parvati she gives Shanker a good dance.

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SHALIMAR PICTURES (Poona)

"Prem Sangeet", the second social picture of this company, starring Neena and Jairaj is fixed for release at the Capitol Talkies in Bombay immediately after "Ankh-Ki-Sharm" produced by Wadia Movietone.

Very good reports are coming about the music of "Prem Sangeet" and the picture is reported to have received a uniformly good reception at the centres in the country where it was released.

At their studios in Poona, Producer W. Z. Ahmed is very busy with his third production called "Mun-Ki-Jeet" which is a social story featuring Neena and Shyam.

KAMALROY PRODUCTIONS (Bombay)

Producer Raghupat Roy is gradually managing to cover his business in his quiet and clever way by giving away the distribution rights of different provinces.

While the final shots of 'Shahenshah Akbar' are being taken, Producer Raghupat Roy has managed to secure the co-operation of Messrs. Brij Diwan Ltd. for distribution in the Bombay Presidency. This picture is reported to have been taken over by this company for a minimum of a lakh of rupees only for the Bombay Presidency.

Featuring Vanmala, Kumar, Husn Banoo and others 'Shahenshah Akbar' is reported to have become a remarkable film document vividly depicting historical incidents of the times of Akbar.

PRAKASH PICTURES (Bombay)

Go where you like, the one thundering news that falls on your ears is the remarkable success of "Ram Rajya", the mythological spectacle produced by Prakash Pictures.

It is said that in sheer grandeur nothing has been produced before in India like 'Ram Rajya.. All glory to Director Vijay Bhatt whose remarkable skill and work have already received public patronage and recognition.

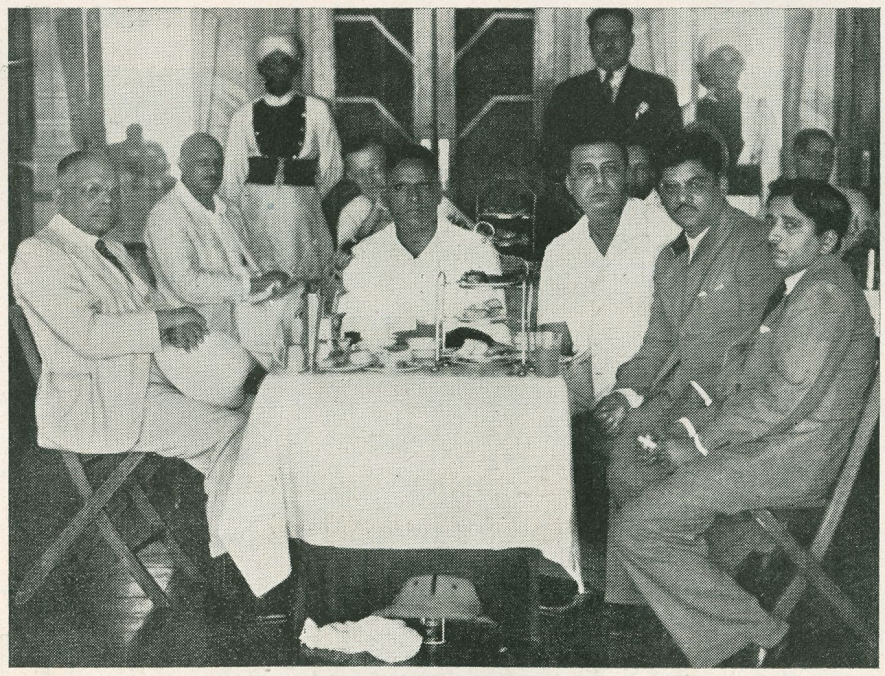
At the studios, they are shooting 'Kavita', a social story starring Ratnamala. Quite a good lot of shooting of this picture has already been done and it is expected to be complete by the end of next month.

BOMBAY TALKIES LTD. (Bombay)

Production-Controller Devika Rani was in a gala mood during the month when lawyer K. M. Munshi paid her profuse compliment on her skill as a motion picture producer at the Diamond Jubilee Celebrations of "Basant" held at the Majestic Cinema.

Chaperoned and guided by influential bodyguards like Mr. Keshavlal Modi and Seth Manecklal Chunilal, Devika Rani is well on way to immortal fame as a motion picture producer. Incidentally, 'Basant' has been able to achieve a world record for a non-stop run at a single cinema, whatever the critics may say about its actual quality of production.

The untiring Devika has, in the meanwhile, managed to complete another social story called "Hamari Baat" at the Bombay Talkies' Studios in Malad. This picture is booked to be released almost immediate-



At a special show of "Nagad Narayan" at New Delhi: From left to right: The Hon. Sir Sultan Ahmed, Mr. Iyengar of "Tribune", Mr. Baburao Patel, Mr. Baburao Pendharkar of New Huns and Mr. D. K. Parker, Managing Director of New Jack Printing Press Ltd.

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NIMBALKAR ★ SUKUMAR ★ CHANDABAI

HEMPRABHA ★ MEGHMALA ★ KANCHANMALA

Produced By:
P. R. DANIELLS

Associate Producer:
K. C. DEY

Direction and Screen Play:
RAJKUMAR

Musical Direction:
K. C. DEY

Dialogues and Songs
ABDUL RASHID GORAKHPURI
(Of New Theatres Fame)

AURORA PRODUCTIONS,

CORONATION MANSIONS,

102 MAIN ROAD, - - DADAR, - - BOMBAY—14.

ly at the Imperial Cinema in Bombay and when it is released in Bombay, the Bombay Talkies will be having three important pictures at three different cinemas running in the same town and all drawing huge crowds. This phenomenal luck which is enjoyed by the Bombay Talkies at present is a unique record in the history of motion picture making in the world; and whoever deserves the compliments, sheer luck must get the best of the best compliments.

HINDUSTAN CHITRA (Bombay)

Producer Kishore Sahu, a rare artist in many ways, has now become a full-fledged producer on his own. In this new company founded by him he has already shot about 6000 feet of his new comedy called "Shararat". "Shararat" has Kishore Sahu himself and Protima Dasgupta in the leading roles and the picture is planned to make money, as comedy is made its main resistance.

Kishore Sahu's previous picture 'Raja' proved a windfall for the critics some of whom went into wild ecstacies while admiring its art and quality though the box-office told a different tale—and a tragic tale at that.

NEW INDIA FILM CORPORATION (Bombay)

The ever enterprising Mr. Kuka of this important distribution office in Bombay has managed to secure the world distribution rights of 'Ramanuj', a story produced by Shree Films and directed by the inimitable Debaki Bose.

As this subject has a lot to do with the religious philosophy of the Hindus, India's philosopher-director Debaki Bose is expected to have given his best in interpreting the immortal role of Ramanuj whose religious precepts have provided a beacon light of guidance to humanity through centuries.

'Shree Ramanuj' will be released at the Novelty Talkies sometime in the month of October and is expected to draw a huge crowd of masses as well as classes.

KIRTI PICTURES (Bombay)

License or no license, raw films or no raw films, Producer P. B. Jhaveri is not a man to be beaten at his game of giving motion pictures. He has just completed 'Parashuram', a thrilling mythological play starring Prithviraj and Producer Jhaveri can be seen rushing about whispering bargains into the ears of exhibitors to release this picture in Bombay.

He has other pictures in hand viz.: 'Barat', 'Rahat', and 'Ashirwad'.

RANJIT MOVIETONE (Bombay)

Inspite of the sharply divided opinion which 'Tansen' is enjoying amongst film-goers, no one denies the fact that this picture is drawing huge crowds at all the places where it was released. Despite a strong opposition of other pictures in the town 'Tansen' is doing remarkably well at the Royal Opera House in Bombay and is expected to run for a long time in the city.

In the meanwhile, Sardar Chandulal Shah is busy completing release arrangements of 'Vish Kanya' featuring Surendra and Sadhona Bose.

There are a number of pictures under production at the Ranjit Studios and the way they are busy working every hour, it seems that there is no war in India or anywhere and that there is no shortage of films or of anything. How this can be achieved in these times remains a personal secret of Sardar Chandulal Shah.

PRAJA PICTURES (Bombay)

Producer-director K. M. Multani can be seen throwing his weight about with optimism and confidence and no wonder, seeing that he has already completed a good bit of his new picture: "Umang". With Motilal, Chandraprabha and Prabha in the roles Multani expects the picture not only to be a quality affair but also a box-office hit. If it does become a box-office hit, as it should, Multani will have deserved his success, the way we find him working hard for it.

NEW HUNS PICTURES LTD. (Bombay)

Producer Baburao Pendharkar is reported to have returned from his talent-tour to Delhi, Meerut and other places where 'tender things' can still be found for the Indian film industry. People say that he has returned with a couple of good charming faces who are likely to go into his new picture called 'Patang' which goes into shooting early next month.

In the meanwhile, Producer Pendharkar has succeeded in releasing

Chic to the finger nails, Sadhona puts a lot of kick and rhythm in "Paigam", a social picture of Amar.

APPROACHING
NEW HEIGHTS
OF EMOTIONAL ENTERTAINMENT
Din Pictures'

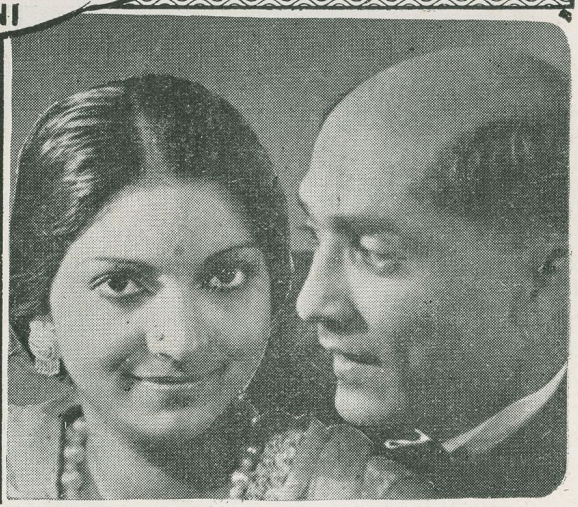
'KOSHISH'

A NATIONAL ACHIEVEMENT
OF INTERNATIONAL IMPORTANCE
with

HUSN BANO YAQUB TRILOK KAPUR
MIRZA MUSHARRAF SUNITRA
SHAKIR KALYANI

STORY AND DIRECTION
RAFIQ RIZVI

Producer
F. DIN



UNDER PRODUCTION

JHALAK

PRODUCER
M. A. MUGHNI

DIN PICTURES 25, LAMINGTON ROAD, BOMBAY

AGENTS

Bombay, C.P.C.I., South and Bengal Circuits:
KAYZE & BACHUBHAI
BOMBAY

North and Sind:
KUMAR TALKIE DISTRIBUTORS
LAHORE

'Nagad Narayan' at Poona where it is reported to have done very well.

By the way, 'Nagad Narayan' was seen by the Hon. Sir Sultan Ahmed and several secretaries of the New Delhi Secretariat at a show given in New Delhi and all seem to have been more than satisfied at the topical theme presented in the picture.

UNITY PRODUCTIONS (Calcutta)

Producer Rameshwar Sharma is busy negotiating a propaganda story with the Government of India. It will be a Hindu-Muslim subject, either historical or social, and it will go into production very early next month.

Producer Sharma has in hand already 'Bhai Chara' ready and completed and awaiting its opportunity for early release in the key cities of India.

ROYAL FILM CIRCUIT (Bombay)

The man who looks more like the Thinker's Statue these days is Distributor V. R. Mehta who is sandwiched between his own two pictures 'Basant' and 'Mahatma Vidur'. Not knowing what to do he is making money with one picture and passing the spare moments toying with the other. Unless and until 'Basant' condescends to leave the screen at the Majestic, there is no chance of 'Mahatma Vidur' coming up before the public.

ANAND BROTHERS (Bombay)

Messrs. Peerless Pictures, a prominent distributing office in the city is reported to have secured the rights of 'Zamin', a social picture produced by Pandit Anandkumar. This picture is censored and ready and is now only awaiting a theatre for release.

Pandit Anandkumar's future programme is not yet known.

NAVYUG CHITRAPAT LTD. (Poona)

Believe it or not, Production Chief S. R. Rajguru manages to keep the home fires burning at the Navyug Studios by shooting some raw film or other. At present all the available stocks of raw films are being used for the shooting of 'Naya Tarana', a social story written by K. Ahmed Abbas as one of his 'Naya' series. Of course, featuring Snehaprabha Pradhan and directed by Najmal Husein Naqvi, the picture is likely to be completed sometime in the second week of next month.

RAJLAXMI PICTURES (Bombay)

This is a new company recently formed and their maiden production is called 'Kalidas'. Though we have no news of the company yet, this certainly is not the Kalidas that we find in the share markets of Bombay, but it must be the immortal Hindu Poet who wrote 'Shakuntala' and 'Meghdoot'. If, as we suspect, it is the same person there is high time that people should stand up and take notice of this picture which will bring to the screen the biography of India's immortal lyric writer.

SITARA FILMS (Lahore)

Organized by some influential financiers of Lahore, the Sitara Films has come into the film industry with plenty of noise and rattle. Securing all the productions of Prabhat Film Co. for three years they have already taken the distribution rights of 'Shahenshah Akbar' and several other pictures. Offices have been established in Delhi and Lahore and the services of Mr. Latey and Mr. Tipnis have been secured for organizing the film side of the business.

MOHAN PICTURES (Andheri)

"Dulhan", a social story brings good news from the different centres where it was released.

These producers have another picture ready in hand called 'Rekha' featuring Leela Chitnis. This picture is likely to be released very shortly in the city and the producers are banking on the star-value of Leela Chitnis to make it a success.

RAI SAHEB C. INDRAKUMAR (Bombay)

Directed by Roop K. Shorey, the maiden picture of Shorey Pictures

HERE COMES THE QUEEN

With Melody on her Lips,
With Rhythm in her Feet,

- TO DANCE INTO YOUR HEARTS
- TO SING INTO YOUR HEARTS

MUMTAZ SHANTI

in

GITANJALI PICTURES'

Grandest Entertainment of the Year

SAWAAL

—The Great Question

With

ULLHAS

Radha Rani, Niranjan, Sadiq, Agha and others

★

PRODUCED BY :

LAKHMIDAS ANAND

Story & Scenario ;

SARADINDU BANERJI

Lyrics WALLI SAHEB

Music : PANNALAL GHOSH

Direction :

NIRANJAN

Shortly Coming To

LAMINGTON TALKIES

An India Film Circuit Release

GITANJALI'S NEXT

DIL

Starring
Mumtaz Shanti
and ... ?

'Nishani' is being distributed by this influential distribution office all over India. The music of this picture is considered to be the high-light of the story as it is directed by Mr. Amarnath, till recently with His Master's Voice.

The Producers say that the picture has 1001 laughs and throbs for the film fans of India, but we feel that it is one too many of each.

PRADIP PICTURES (Bombay)

Producer Kamlabai Manglorekar seems to be a happy person these days as her first picture 'Vakil Saheb' is now well lodged for distribution in the different provinces.

It is reported that she has engaged the services of Mr. Dewan Sharar for writing her second story 'Panna Dai", a historical subject with plenty of human drama. This picture will go into shooting sometime in the month of November.

RAJA MOVIETONE (Bombay)

Producer-director Zahur Raja is busy shooting in the indoors of 'O-Panchhi', a social story with a romantic back-ground. The romance in it must be natural seeing that Abid Gulreys has written the story and the songs for the picture.

AURORA PRODUCTIONS (Bombay)

At the Central Studios Producer K. C. Dey is busy with the shooting of his first picture "Suno-Sunata-Hoon'. This picture is directed by Raj Kumar and features Vanmala, Ullhas and K. C. Dey himself. Quite a good lot of interior shooting has been done and the picture is expected to be complete before the end of December.

DIN PICTURES (Bombay)

Under the direction of Rafiq Rizvi, 'Khoshish', the social story of this company has now been completed and is now ready for release featuring Husn Banoo, Yakub, Trilok Kapoor and others. The picture is reported to have become a marvellous document with music as its central attraction.

GITANJALI PICTURES (Bombay)

"Sawaal" featuring Mumtas Shanti, Ullhas and Radha Rani is awaiting release. The story of this picture has been written by Saradindu Banerji while the songs are written by Wali Saheb who made such a big name in 'Khazanchi'.

PANCHOLI ART PRODUCTIONS (Lahore)

Producer Dalsukh Pancholi, by whom film-goers in the Punjab swear, has been a very busy person these days seeing that he has completed 'Poonji' featuring Manorama, Miss Pande, Baby Akhtar and others. 'Poonji' will be released in Bombay very shortly at the Krishna Cinema.

At the studios Dalsukh is busy with his next picture 'Shirin Farhad' which is going to be a phantasy in costume which film-goers all over India will love to see. Another picture under production under the banner of Pradhan Pictures Ltd. is called 'Dasi'. It is evidently a social story and is directed by Mr. Hiren Bose.

BOMBAY CINETONE LTD. (Bombay)

Whether you like it or not, you cannot stop Producer K. B. Lall from speaking about his picture, and the picture about which he speaks so much is called 'Lall Haveli'. It features Surendra, Nur Jehan and Vatsala Kumpthekar and is evidently planned on musical lines.

KAMAL PICTURES (Bombay)

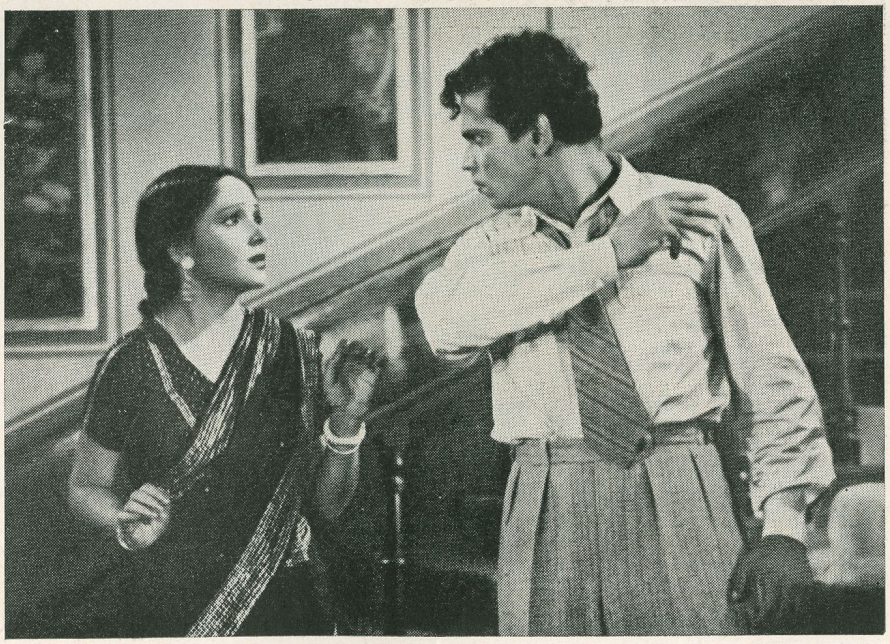
Very little shooting is left to be done now in case of 'White Face', a gangster drama which is planned to give some rare thrills to the film-goers of India. Featuring Navinchandra, Leela Pawar and others, Director Balwant Dave is reported to have made this picture a rare treat.

SURESH FILM DISTRIBUTORS (Bombay)

This is a new distribution office recently established mainly for exploiting Indian pictures in the Overseas markets. They have however started doing the work also in Bombay and Central Provinces by securing distribution rights of 'Khazanchi-Ka-Beta'.

MAZHAR ART PRODUCTIONS (Bombay)

Producer-director Mazhar Khan is once again on the war path and has declared his intention of producing a social story called 'Hamari Jeet'. This picture will go into shooting immediately Mazhar Khan gets his production license but, in the meanwhile, this favourite artiste is busy preparing the shooting-



Jairaj seems to be the only man who could do that to sweet Devika in "Hamari Baat" the next social story of the Bombay Talkies Ltd.

THESE OLD BOOKS REVEAL THE GLORY OF RAJPUTS EVEN IN 1943

K. B. LALL Presents

SURENDRA and NOORJEHAN

(INDIA'S SINGING IDOLS)

in

LAL HAVELI

WITH THE GREATEST BATCH OF ARTISTS

ULLHAS, YAKUB, KANHIYALAL, MAYA BANNERJI
BRIJRANI, VATSALA KUMTHEKAR BADRI PARASHAD
& OTHERS.

Produced & Directed by: K. B. LALL

for BOMBAY CINETONE LTD.

VAIDYA MANSION TARDEO BOMBAY

script and in doing other things which are required so badly for motion picture production.

INDIAN ART PICTURES (Bombay)

Producer J. S. Casshyap is reported to be giving final touches to his 2 pictures 'Vijay Laxmi' and 'Angoori'. 'Vijaylaxmi' is reported to have become a wonderful song-and-dance picture in the hands of Music Director G. M. Durrani.

SHIVRAJ PRODUCTIONS (Bombay)

The maiden production of this company is a social story called 'Dhokebaj'. It features Radha Rani, Pessi Patel and many others who have already made a name in stunt thrillers. The picture is being directed by Mr. Shivraj himself.

JEWEL PICTURES (Bombay)

Mr. K. L. Kahan, till recently with Kamal Pictures has started his own production company called Jewel Pictures. The first picture is a social story which is expected to go into shooting very shortly.

SWASTIK INDIA LTD. (Bombay)

Their recent release 'Ishara' has been withdrawn from the Swastik Talkies and has now gone into other parts of the country. After sometime these distributors will be releasing 'Badalti Duniya' and thereafter another social picture called 'Rahat'.

NEPTUNE FILMS (Bombay)

This recently established producing company is reported to have completed 'Zigo Mar', a picture of fast action and plenty of thrills.

MEHER TALKIE DISTRIBUTORS (Bombay)

After 'Saheli' this firm of distributors has been able to secure a social picture called 'Papi' produced by Batra Productions of Lahore. Arrangements are being made to book this picture throughout the circuit and from the way it is received by the exhibitors it seems that 'Papi' will be getting a good chance in the Bombay Presidency.

WADIA MOVIETONE (Bombay)

'Ankh-Ki-Sharm', a social picture planned on a grand scale and starring Prithviraj has been released by Producer Jamshed Wadia, M.B.E., at the Capitol Talkies, Bombay which went Indian with this picture. 'Ankh-Ki-Sharm' is reported to have been pretty well received because of its excellent story and dialogues and is expected to run pretty long in Bombay.

SUN RISE PICTURES (Bombay)

A mythological subject of considerable importance and emotion in 'Sati Anasuya' has been completed by these producers and is now awaiting a chance of its release in Bombay. Producer V. M. Vyas has a number of pictures on the sets but he cannot rush through them because of the shortage of raw films.

INDIA FILM CIRCUIT (Bombay)

Mr. Kazi, the popular proprietor backed by his son Mr. Abdulla, is responsible in securing several new pictures for this distributing office. One of the recent releases 'Nadan' went off the screen at the Imperial and the new releases are called 'Sawaal' and 'Sahara'. 'Sawaal' is produced by Gitanjali Pictures and will be released at the Lamington Talkies, while 'Sahara' is produced by Vaswani Art Productions and features Renuka Devi.

SHREE FILMS (Bombay)

'Paraya Dhan', featuring Lila Desai is reported to have been completed by Director Nitin Bose. This picture will probably be released at the Kamal Talkies in Bombay.

AMAR PICTURES (Bombay)

Starring Sadhona Bose and Surendra 'Paigam', a dance-and-song musical has been completed by Director Bulbul Desai.

Another picture to which Director Chowdhury is giving his finishing touches is 'Adab Arz' featuring Nalini Jayawant. Still another picture that is planned for production by Director Chowdhury is called 'Galee'.

LAXMI PRODUCTIONS (Andheri)

'Kadambari', a costume phantasy starring Shanta Apte is fast nearing completion in the Andheri studios. The name of the picture provides a rare incentive to Producer Chimanlal Trivedi who beats his own speed of talking and starts chattering at the rate of 200 words per minute in praise of the picture. As against this, Director Nandlal stammers at the rate of 2 words a minute and we hope that between these two, Distributor Chunilal Desai will get enough selling argument to make the picture a success.

BRIJ-DEWAN LTD. (Bombay)

With the famous writer Dewan Sharar as the main inspiration and Mr. Brijlal Khendry as the financier, this new firm of motion picture distributors has been established. The first picture which this well-backed firm has secured is "Shehanshah Akbar" produced by Kamalroy Pictures. The activities of the firm are at present limited to the Bombay Presidency but they are expected to expand as more pictures are secured for distribution. Brijlal is a smart businessman and not the type you can put down for long.

DHANLAXMI PICTURES (Bombay)

Film-producer Pandit Indra is very much a worried man these days, waiting for his production license to arrive from New Delhi. With his first picture, "Ghar-Ka-Chirag" already shot upto 5000 feet, he is wondering whether his investment so far is likely to go waste in case the shortage of raw films becomes more acute in future.

CARAVAN PICTURES (Lahore)

At the Shorey Studios in Lahore good progress is reported to have been made by this new company on their maiden production "Bhai".

Starring Zahur Raja, Radha Rani and many others, the producers expect this picture to be a remarkable box-office success.

The music of the picture is in the hands of Mr. Shyam Sundar while the dialogues have been written by Mr. Shatir Gaznavi. "Bhai" threatens to be a thrilling musical with plenty of thrills under the direction of K. Amarnath.

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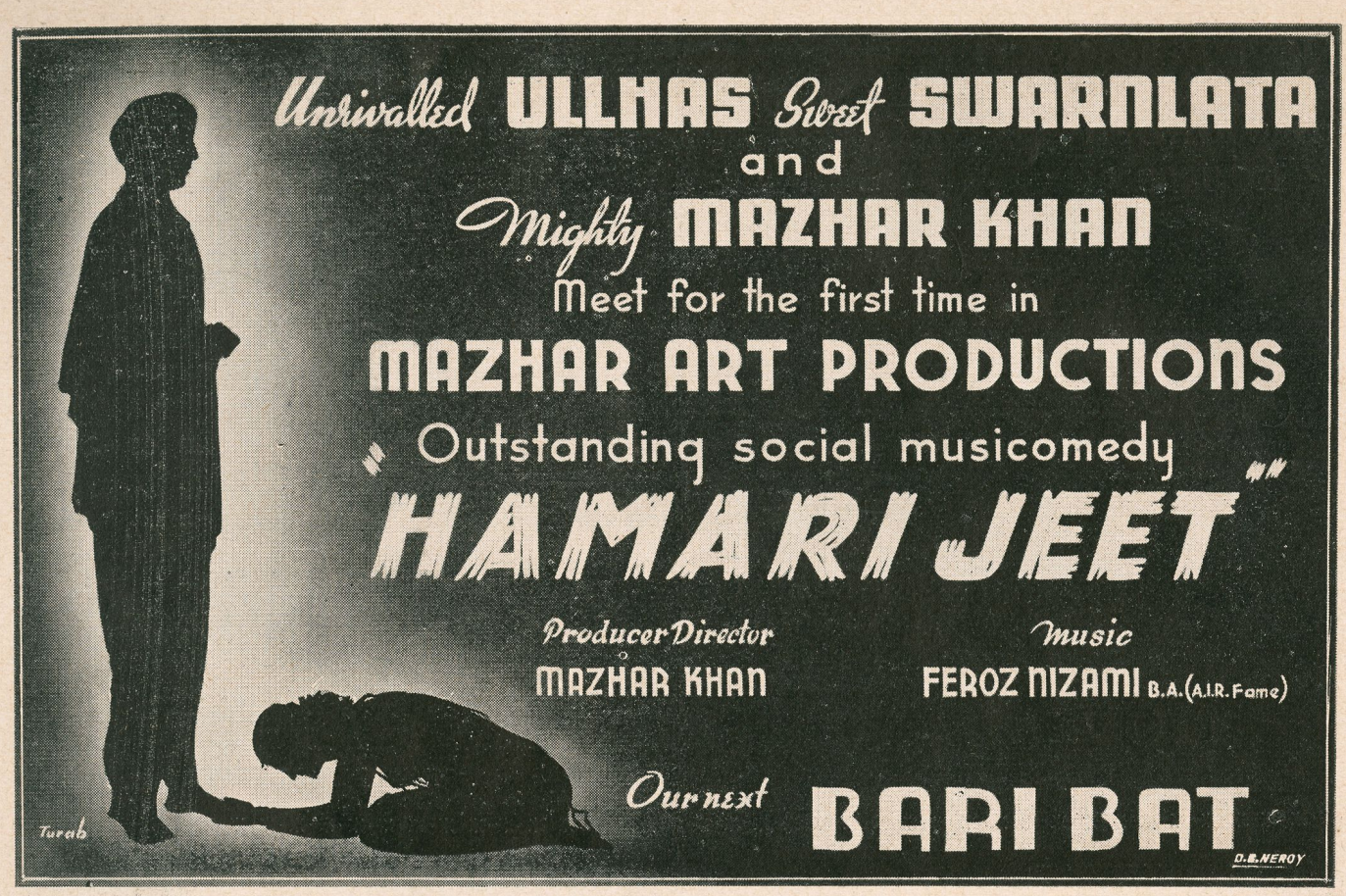

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OUR REVIEW

"Nadan"–An Over-Produced Theme!

Nur Jehan Entertains And Yet—

Zia Sarhady's Abortive Attempt!

Here is some old tiresome story material rehashed to make still another motion picture, which no one wants and no one would care to see.

With several convenient coincidences to punctuate the drama, or rather to come to the relief of the writer wherever he gets stuck up, an attempt has been made to write a screen play on the too-familiar marriage tangle.

Rupa and Anil, two spirited youngsters of two friendly families are fixed to marry each other under parental promises given long before.

Though the parents of both are firm friends, we are asked to believe that the children, Rupa and Anil, have not even seen each other, nor do they know each other even by name. It seems that they both grew up in two different worlds, but their parents evidently communed with each other, and built a bridge of friendship across the two worlds without the children even smelling about it.

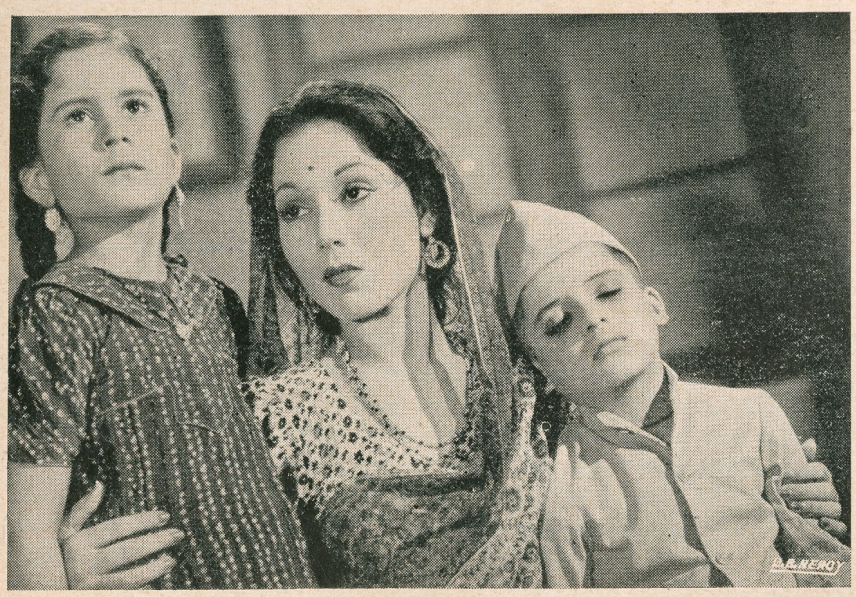
Anil and Rupa refuse to oblige their respective parents and both leave for Bombay by the same train, travel in the same compartment and meet each other as utter strangers and incidentally allow some sparks to fly at each other during the journey.

Zia Sarhady wants us to believe all this.

In Bombay, they have some more stupid solo and combined adventures before they settle down to the serious business of love-making. Anil becomes the editor of a newspaper, the easiest job in the present-day world seeing the editors we have round us, and Rupa takes to writing newspaper contributions under a nom-de-plume.

Once again these two do not know each other and both write in the same paper. Then they begin their love-making through postal correspondence and one day they decide to meet each other.

They do and find out facts about each other. In the meanwhile Rupa's aunty is arranging another marriage proposal for her against her will. The man is Mukesh, Anil's employer. Disillusioned and disappointed, Anil once again boards the return train to Delhi and meets Rupa also running away from the second marriage proposal.



In "Andhera", a social story of Ranjit, Sitara comes out with one of her usual good performances.

NADAN

Producers:	*A.B. Productions*
Story:	*Zia Sarhady*
Language:	*Hindustani*
Songs:	*Zia Sarhady and Tanvir*
Photography:	*R. M. Rele*
Sound:	*S. B. Irani*
Music:	*K. Dutta*
Cast:	*Nur Jehan, Masood, Mayadevi, Alakhnanda etc.*
Released At:	*Imperial, Bombay*
Date of Release:	*21st Aug. '43.*

Director:
ZIA SARHADY

This time they clash well to unite for ever.

GOOD PRODUCTION VALUES

We have rarely come across a greater humbug in the field of motion picture stories.

The pity is that the production values of this picture, which are above the average, have been wasted on such a puerile and familiar subject.

This silly story is pretty well directed. The songs are light and entertaining. The dialogues are clever in places and the song compositions are well-pointed and make some sense in the midst of suitable situations.

The photography is very good throughout and pleases the eye particularly when Nur Jehan is shown in big close-ups.

One wonders what made the producers expend all this useful energy on a poor subject. The picture fails because of its hackneyed theme which has come on the screen over a hundred times.

Nur Jehan has put on weight but looks sweet nevertheless. She is a woman with a child's voice and those romantically inclined have to see her to believe and not merely hear. There is plenty of her to see in "Nadan".

Masood is a new boy with a couple of good expressions in stock. But he has a fat, sleepy face which wakes up slowly and long after the cameras start rolling. His expressions therefore rush to you, with late-fee stamps and then you are caught napping, not having expected anything like that. This sleepy guy is the hero in the picture.

The picture may be tolerated by Nur Jehan fans.

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Directed By: **MAJNU**

Starring: **Madhuri, Majnu, Batra, Salma, Ramlal**

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Starring:
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'I See Pictures To Relax And Escape'

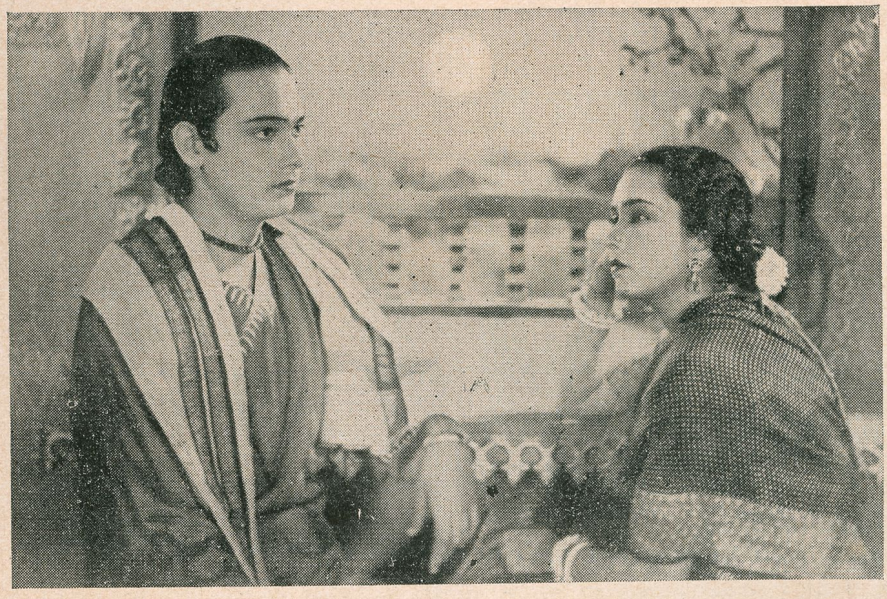
Says: The Rt. Hon. Srinivasa Sastri

(By: Our Special Correspondent)

"Whenever I go to see pictures, I want to be entertained. I do not like tragedies on the stage or on the screen. There are enough tragedies to spare around us in our real life and almost a limitless scope to weep and eat our hearts out. When I want to see a film, I need a couple of hours of entire escape from the daily din and bustle. I make sure, therefore, before I visit a playhouse that I am going to see a comedy, which has a good story, witty dialogue, at least tolerable music, and some other things that will make you laugh and relax. I allow a film to run a few weeks, ascertain friends' reactions to it and then see it myself. Newspaper advertisements are all alike and so undiscriminating and editorial announcements are no better. After taking all these precautions too, there are occasions for deceit and disillusionment and therefore my attempts to seek pleasure out of pictures are far and few between."

That was the Rt. Hon. Srinivasa Sastri's attitude towards films, well-defined, precise and planned. As he spoke in soft, measured tones, in his cultivated mellifluous voice, I felt he was bestowing the same anxious care on every word that passed his lips as he does on his carefully prepared public addresses. Mr. Sastri is about the only person in India who has earned the reputation of being one of the most pleasant speakers in the world, a real artist in this field. Only on the basis of that one count, he is said to have transformed opinions about Indians, while he toured in Canada, Australia and New Zealand. In any assembly of men, he demands attention by his incomparable eloquence.

A personal audience with such a polished and cultured celebrity was my great opportunity. I was all attention as he spoke and for quite a while I forgot that both of us were standing in the gallery of a modest bungalow on Mount Pleasant Road, Malabar Hill, he resting against a railing and carefully turning over the pages of "filmindia", admiring its attractive get-up and occasionally making inquiries about this star



Biman Bannerji gives an immortal portrayal in the title role of "Ramanuja" directed by Debaki Bose and distributed by New India Pictures Ltd.

The Rt. Hon. Srinivasa Sastri.

or that, this director or that and asking me more about films and myself too than giving his views about men and affairs. I felt embarrassed at the experience and suggested that we should be seated and that I should be permitted to put him a few more questions about films.

He did not seem to like this suggestion. I had a feeling that he had an appointment to go somewhere. So, I said, "I won't keep you for long. A few minutes are quite enough for me."

"I have not a very pressing engagement. But there is nothing much I could say about films. I envy the youngsters who remember all the names of the stars and the details they discuss about them. I even dislike their worshipful attitude towards them as if they were gods and goddesses. I regret to notice that more serious subjects do not interest our young men and women to the same extent. Pictures must have their own place in life but they must not be allowed to encroach on other important interests. As far as I am concerned I have been able to remember only two names so far—Greta Garbo and Charlie Chaplin. The only film I remember well at this moment is, "The House of Rothschilds."

"Does that mean you do not see any Indian pictures?"

"No. I am not partial to English pictures. But I must say that they offer a great deal of variety to choose from and speaking generally,

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Husna Banu plays a loving Rajput maiden in love in "Shahenshah Akbar" of Kamalroy Pictures.

their intellectual standard is better and perhaps their technical standard also. Of course, I am not dogmatizing, because I am unable to do so. I have not seen enough of either to be able to express anything like a definite opinion. I have seen some Indian films, but I do not understand Hindustani and most of the Indian pictures are in Hindustani. Tamil and Telugu pictures have not aroused my enthusiasm and their length has always acted as a discouraging circumstance. I understand, even in Bombay, they produce more pictures in Hindustani than they do in Marathi or Gujerati?"

Mr. Sastri was again making me speak. But a reply was inevitable. I told him that that was a fact. Gujerati pictures had become practically extinct. In Maharashtra they still made some pictures in Marathi but both Hindustani and Marathi versions of the same film was the present vogue. Hindustani pictures commanded an all-India market, and producers who were businessmen, naturally preferred to cater for wider market.

"Yes, markets are bound to be their God. But the exactions of Mammon are heartless. All other considerations than money-making tend to make machines of men. Finer feelings, demands of art and culture, love for truth pale into insignificance. I hope Mammon worship has not reached that stage in the Indian Film Industry."

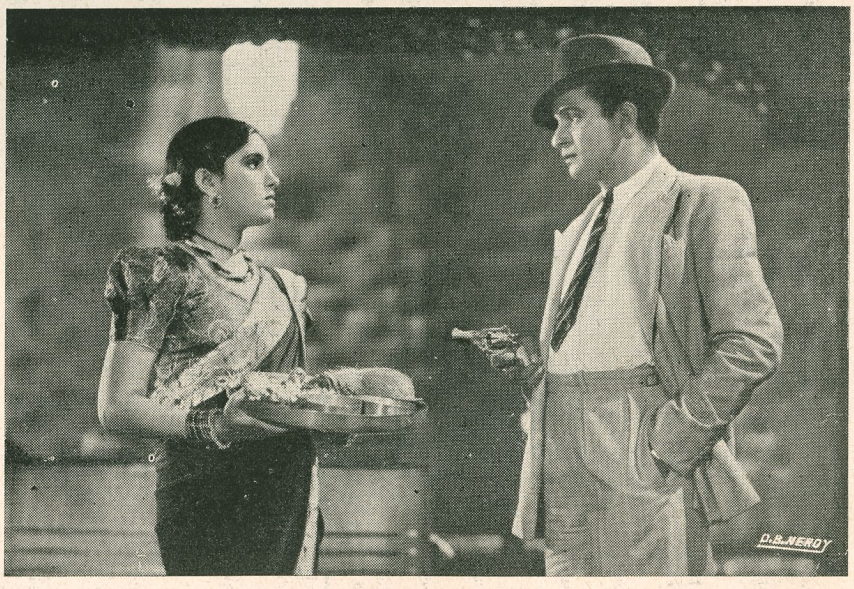
Mr. Sastri again wanted me to tell him something. I told him his fears were very real. Everything was being subordinated to the one consideration of making money. Scope to all other considerations was subject to that single consideration, but was not that so in every field of life and every field of human activity, practically all over the world?

Mr. Sastri slid into his usually sad, pessimistic despondent mood. He again wore his tired look. For a couple of minutes he appeared to be engrossed in some searching process of mental self-introspection. Suddenly he turned to me, held forth his hands like a preacher and in a prayerful mood, said: "When will Mankind be released from the clutches of the profit motive? There seems to be no escape. The world is ripe for an 'Avatara'. Even God seems to be tardy or afraid of coming to the rescue of human beings. Whenever you may turn for guidance and light, you are baffled and buffeted. We seem to have lost all faith in ourselves."

Mr. Sastri was now reminded that his car was ready. As he was speaking I thought in my simple way: Was not abolition of private property and introduction of socialism the remedy for this disease of profit-making?

He only turned round and begged to be excused for not being able to say anything worthwhile. He told me not to publish anything because he did not like to be interviewed and I had approached him for an opinion on a subject he was not conversant with.

That was what Mr. Sastri thought. But after reading this, does the reader also think that interviewing Mr. Sastri was altogether futile?



Now guns are needed for beautiful women in India. That is what Ishwarlal seems to suggest when he meets Shamim in "Bansari", a Ranjit picture.

RENUKA—

After a pretty long lapse, Renuka will once again make a screen appearance in "Sahara", a maiden production of Vaswani Art Productions.

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Mrs. Alva Considers "Kismet" Definitely Wicked!

Lady Advocate Pleads For Innocent Children!

(By: Our Crime Picture Investigator)

What is good for adults is often not good for children. In any case, crime on the screen is neither good for children nor adults unless the picture is produced in a scientific spirit to show people the cause of crime, to analyse its motives and suggest remedies.

Crime pictures are a speciality of American studios. It is fairly well known now that the urge for depicting and gloating over crime can be traced psychologically to individual and mass disappointments in life. America is the richest country in the world, and she is known to us as the New World. We are told that everyone there gets a job, yet she is in the grip of the worst type of Mammon worship. What wonder then that gangsterism is a profession there and Al Capones have excellent scope for expressing their evil genius!

Crime in America has attained the perfection of a fine art—based on careful planning and skilful execution. What does this show? It shows that America is a land of thwarted ambitions where the mass of the people do not get what they want: a man may want to become an engineer, but has to be content with being a bus driver; a beautiful and talented woman may want to step into high society or become a film star in Hollywood, but ultimately she may find herself lost in a gambling den or a brothel. Crime and comfort, man and machine, seem to have reached the pinnacle of efficiency in America. And all that is naturally mirrored in their films.

The question that now stares us in the face is: Should we tolerate crime pictures in India? India is not a rich country: besides, her teeming millions are both ignorant and illiterate, weighed down by superstitions and evil customs. Therefore, the cinema has a great role to play in our national life especially during the present period of transition when the vast multitude is looking about helplessly for guidance. The cinema is the only form of education and entertainment that is open to them. They have not the benefit of reading rooms, clubs or gymnasiums as in the west to while away their time. Our people, however, have not yet developed their power of discrimination to such an extent as to be able to choose between good and bad pictures. One has only to see the gate-crashing crowds at every picture house, from the first week to the fiftieth, to understand this.

Mr. K. B. Lal, producer of the Bombay Cinetone is very much in the news these days with his "Lal Haveli" on the sets.

Our producers must therefore try to make their films good mediums of cultural and social education. Less attention should be paid to the box-office than to the purpose of the theme they present.

Crime pictures should be condemned and boycotted in this country. Without the aid of these pictures, there is enough crime amidst us, thanks to the appalling poverty and misery of the people. Let us not have crime pictures to aggravate the situation and poison the minds of innocent children. Indian producers who make crime pictures are like fifth columnists who trade in the future youth of our nation. Cinema audiences are largely drawn from the younger generation, and, therefore, let us not have wicked pictures to mutilate their impressionable minds and vitiate their youthful instinct of hero-worship.

"Kismet" which filches the germ of its story from the West, may be good for stupid, ignorant, superstitious and cruel parents such as we have in every country. But it is definitely bad for the innocent, pliable, sensitive and impressionable minds of children who may imbibe the notion that any crime can be easily atoned for one day.

Snehaprabha acts an emotional bride in "Naya Tarana", a Navyug picture.

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"No Suitable Pictures For The Young"

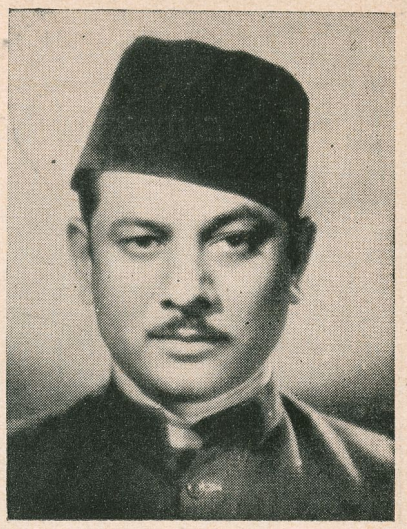
Says Mrs. Tarabai Maneklal Premchand

Perhaps there could be none better qualified to judge films than one who has spent long, tedious hours scrutinizing new pictures on the local Board of Film Censors. Mrs. Tarabai Maneklal Premchand, the well-known social worker, was on the Censor Board for several years, though today all her time is being devoted to something nearer her heart, social work.

When I met her, she said, "This is not the first time that I have been asked to say what I think of Indian pictures. But I avoided expressing my opinion as long as I was on the Board. Now that I am no longer there, I feel I can say a few things."

Mrs. Premchand is, to say the least, not satisfied with the present standard of Indian pictures, especially from the point of view of children. "I like children," she said, "they come to me in the evenings. Sometimes they ask me what pictures they could see. And every time I find it difficult to recommend even one good picture to them. The fact is that there aren't any pictures suitable for the young." When they return from pictures which are even passably good, she continued, they are moody and morose. There isn't that gay and buoyant spirit that one would expect in the young when they are gratified and properly entertained.

Mrs. Premchand, like many others, has great faith in educational pictures. She said that often in the past she had tried to persuade producers to make educational pictures. But they always argued that such pictures would not bring in any returns. "I don't think so," she remarked, "If in the West they can find it profitable to produce educational pictures, I can't see why it should not be so in this country too. In the beginning and until the pictures prove popular, it may be a bit difficult. At this stage, the Government, the Municipalities or other public bodies or organizations could help the producers with subsidies. When once the children develop a taste for such pictures then money will pour in." She thinks that educational pictures should deal with animal life, plant life, travels, natural scenery, historical anecdotes and such other themes as will not only amuse children, but will educate them as well.

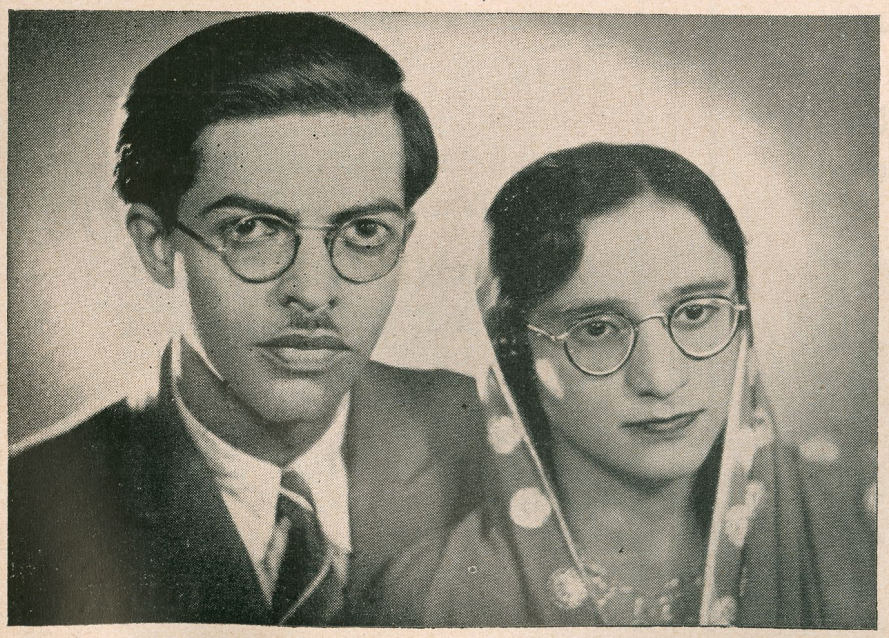


Director Mehboob, whose "Najma" has made such thundering news.

As the Vice-President of the International Council of Women, which is keenly interested in spreading knowledge among the masses by every means possible, she looks upon the cinema as a powerful medium of instruction, not only for children, but for elders too. Her idea is that travelling cinemas should go round our villages, organize shows in the open air and give the local people an hour or two of recreation and instruction in surroundings which are congenial to them.

Mrs. Premchand wants producers to take up the simpler themes of rural life, as the Bombay Talkies were doing for some time in preference to the sophisticated and highly artificial life of our bigger cities.

Asked whether films had brought about a deterioration in the morality of the younger generation, she thought for a while and said, "I can't say that. Neither can I say that they have done any good. The Indian cinema industry has tremendous potentialities for good. I am sorry to remark that they have not yet been exploited."



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NAVYUG CHITRAPAT	"NAYA TARANA"	Snehaprabha—Jairaj
NAVYUG CHITRAPAT	"LADAI-KE-BAD"	Snehaprabha—Shahu Modak
SAUBHAGYA PICTURES	"HASO-HASO-E-DUNIA-WALLO"	Ratanbai—Shahzadi
VENUS PICTURES	"KIRTI"	Lalita Pawar—P. Jairaj
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A MESSAGE FROM THE FILM INDUSTRY TO THE HINDU & MUSLIM PUBLIC

SHAHEDA

Directed by
SHAUKAT HUSSEIN

With A Powerful Cast

???

Directed by
NANUBHAI VAKIL

With The Most Powerful Cast

Produced by: **P. B. ZAVERI**

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